

DECEMBER

# APOLLO

1948

*the Magazine of the Arts for*  
Connoisseurs and Collectors

LONDON

NEW YORK



## *Portrait*

By JEAN HAY CLOUET

(KNOWN UNTIL RECENTLY AS LE MAÎTRE DES MOULINS)

On panel, size 11 $\frac{3}{4}$  x 8 $\frac{1}{2}$  ins.

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APOLLO

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# CURRENT SHOWS AND COMMENTS BY PERSPEX

## YOUNG MEN IN A HURRY

AT an exhibition in one Bond Street Gallery it was claimed for the artist that he accomplished the portraits shown in two hours. My companion on this occasion remarked that an hour and a half might have been ample; although the sitters included a Baroness, a lady (a titled lady, I mean; let us avoid misunderstanding), a film star, and other people of importance who had, in the XVIIIth century phrase, "entrusted their countenances" to the artist. The claim was illuminating even though the portraits were not. It belongs in essence to that glorification of amateurism with which I dealt somewhat in my last article.

It is, of course, fundamentally irrelevant whether a portrait takes two hours or two years, so long only as it does not look as if it took ten minutes. There is, for instance, in the magnificent Devonshire Collection showing at Agnew's that sketch by Reynolds of "Georgiana Spencer, Duchess of Devonshire, as a Girl" which is said to have been painted at one sitting. Nothing slickly amateur about that; nor would Reynolds himself have regarded it other than the brilliant sketch which shows his mastery at this stage of the process of painting. He would have pointed to the neighbouring picture of Georgiana with her daughter as the true measure of his art: a picture which, however much we may disapprove of the Grand Manner, is most impressive in its whole organisation and execution.

It is that reverence for art or its absence which all too often marks the division between modern work and that of the traditional past. Happily this is not always so; and one is able to accept with enthusiasm work of our own day based on new vision, new methods, new aesthetic premises, so long as there is the underlying feeling that the artist is not trying to take short cuts. I am convinced that there are no short cuts in painting, except the short cut to oblivion through a spurious reputation too easily gained.

That realisation sends us back continually to the standard set by the Old Masters even when we are judging the new. I would wish these young men in a hurry to spend an hour or two at Tooth's Gallery among the pictures which they are showing in their exhibition of "Recent Acquisitions." There is the Richard Wilson, for instance, which has been purchased through the Felton Fund for Melbourne. It is one of the finest of Wilson's works, and it is safe to say that there are few pieces in the current splendid Exhibition of his work at Birmingham which would surpass this "Llanberis Lake and Dolbadern Castle." Wilson may have failed to win the "smooth prizes" in his lifetime, but how wonderfully he learned his job as an artist, and how many have learned it from him! Wilson, however, is but one of the many in this show at Tooth's who point this moral. There is a first-rate Canaletto,

"Westminster Bridge," one of the first he did when he came to London in 1746, for we can date it by the unfinished bridge, since this was completed the following year. This picture from the Duke of Grafton's collection is Canaletto at the height of his powers: every touch of the brush accomplishes precisely its purpose and conveys to us the fact that it does so.

I believe that an immense amount of our aesthetic enjoyment comes from this vicarious sense of power: the subconscious feeling that man is the master of things, controlling and organising nature, imposing upon it a pattern of his own making, reducing its chaos to order, and re-creating it in these fresh aspects. Thus is gratified our innate sense of security in a universe which might be regarded as inimical to our human purpose; thus we dominate our environment and live at ease in a world which we can dominate.

If this theory holds it is equally true that any suspicion that the materials of art are out of hand yields a vague feeling of dis-ease. I do not mean that everything outside naturalism seen through the eyes and interpreted by the hand of a master necessarily gives this disquieting sense of impotence. Indeed, the defence of distortion itself is that it implies such complete power over nature that the artist can afford to juggle with natural fact the better to emphasise his dominance.

"Why rushed the discords in But that harmony should be prized?" says Browning's "Abt Vogler," a poem that is at once a philosophy and an essay in aesthetics.

One assumes this doctrine in face of the work

of such painters as Patrick Heron who is showing at the Redfern. He makes absolutely arbitrary patterns of still life groups or of landscapes. His "Lamp and Jug on a Pink Table," his "Blue Chair," his "Pineapple": these conceptions are much more notion than nature, to use Reynolds' distinction. The jug, as jug, doesn't hold water; the chair hasn't a leg to stand on. They have to be judged purely as art and the idea of verisimilitude to visual fact does not enter into the matter. This may arguably be a wrong use of painting, but it does not give one any sense of impotence. Rather does it convey an arrogance, a denial of nature, the world seen by Lucifer. When Mr. Heron makes the oil reservoir of an ordinary table lamp normally rounded on one side and coming to a point on the other one has to assume under contemporary conditions that he thinks this makes a better design, and shows anyway that he is not depending on his eyes but upon his brain. The only standard left, therefore, is not a common one between the artist and oneself, but the absolutely one-sided one of the artist's taste which you as the onlooker can take or leave. This, of course, to some extent applies to all art; but in all periods before our own there was some further common ground between you—nature,



"LUDHAM CHURCH, WINTER."

By EDWARD SEAGO.

From his Exhibition at Colnaghi's Galleries.

PERSPEX's choice for the Picture of the Month.

religion, tradition. Now the artist, safe in his ivory tower, can make his picture without cross reference to anything or anybody on earth.

Personally I have accepted this rather one-sided bargain; but I still insist that an artist should show that he is capable of putting on his paint, and should convey a power of draughtsmanship even when he scorns the idea of "drawing from nature." It is there that so many of our young men in a hurry reveal their inability. One takes for instance the five artists showing at the London Gallery. Two of them are Australians, James Gleeson and Robert Klippel, and both showed that in the idioms they had chosen they were not running away from difficulties, but were almost handicapping themselves with echoes of primitive Antipodal art forms, with their own special brands of Surrealism and in the case of Robert Klippel with structures of amazing complexity. It conveyed its own sincerity and the degree of the artists' technical ability; brought us something of a new vision we are entitled to expect from people with contacts with a culture other than our own, and so was interesting. John Pemberton's harsh dream-world again brought a fresh vision, and—although his canvases are empty because he certainly has not yet the power to work on the large scale which he often chooses—he once again gave one the feeling that he was travelling along a definite road to a known goal. But what is there to be said for the hard blatancy of Lucian Freud? Pen and ink, oil, pastel, or Conté crayon they have nothing either old or new to say. One simply flies from their harsh inelegance.

I found the same amazement before the work of Barbara Gilligan at the Leicester. These unorganised interiors, where crudely drawn and painted figures were dotted about without the least effort at drawing, design, colour, or any other recognisable quality, reminded one only of the work which schoolchildren are now rightly encouraged to do as their first self-expression. If I may be assured that Barbara Gilligan is under fourteen and still in the fourth form I will go back and re-examine her work with a new interest from a new angle. Happily at the same gallery is showing an exhibition by Paul Maitland. This friend of Sickert plays no modern tricks. It is symbolic, perhaps, that as Sickert explains:

"He knew and respected the limitations imposed by his choice, these conditions being that the canvas cannot be larger than enables you to see round it."

It may well be that what is wrong with modern art is that the artists never see round their canvas into a world where nature has her infinite variety of beauty and the rest of us see her with normal vision. Maitland's work in the direct line of English Impressionism beautifully conveys the London which he so ceaselessly painted.

The other attraction at the Leicester is six canvases by Susanne Eisendieck and her husband Dietz Edzard who speaks with the same accent. It is ten years since we have seen her work, and it adds ten years of power to her dainty vision. The essential femininity of her pictures (can it really be femininity since her husband's work is so similar?) does not spell any slightness in their technical achievement. I believe that in her recent New York show she has been exhibiting Paris street scenes as well as the befuddled ladies in theatres and gardens with which we usually associate her. It would be interesting to see her particular method thus applied.

A woman artist whose work, I confess, did disappoint me was Dod Procter, who is showing at the Adams Gallery. Mrs. Procter will always be remembered for her famous "Dawn" which came as near to making Britain art-conscious as any individual picture has ever done. These slight works at Adams, impressionistic, unambitious, half realised, are a mere echo of the work we associate with her. "Roses on a Looking Glass" has a silvery charm, and one portrait study has something of the old solidity; but none of it felt to be the serious painting which we once looked for in her work. It seems that an artist can be in a hurry after the climatic of success as well as in those first days of impatient youth.

Over against this one would set the work of an artist who *does* live up to his established reputation. Edward Seago's Exhibition at Colnaghi's gives one precisely that confidence in the certainty and sanity of the artist's vision and in his perfect command of the medium. It belongs to the main stream of English Impressionist landscape tradition; it reminds us now of Clausen, now of Turner himself. The effect of light is exactly observed, and even when it softens the forms it is never used to slur over indecisive outlines or to lose the drawing. The forms are there, touched in with a sudden accent of paint, the line perhaps emphasised by a shadow in the paint itself; everything perfectly conveyed with the utmost economy of means. There is nothing sentimental in such mastery.

One picture, "The Pink Cloud, Hickling Broad," concerns itself only with a vast illuminated cumulus cloud over water on which sails a single yacht. The picture is pure poetry. Turner would

have made it more dramatic, but would have lost its intimate lyrical beauty. The French Impressionists might have caught the light and colour, mood and form, but would have been in danger of insisting too much upon their means of expressing these. Their divisionist technique which served them so well can yet intrude. So often since their day the sheer self-consciousness of painting has done this. It is the characteristic of modern French painting and all its imitations that we are too aware of the art and the artist. Edward Seago stands aside, and we simply see through his eyes the pink cloud which thrilled him into painting it. He has the humility to give himself up to nature, as well as the technical ability to render it in terms of art. One gets, therefore, the very spirit of place though this work is as far removed as can be from the topographical. Somerset is different from his most characteristic Norfolk, because it evokes a different mood. With a modesty rare in these times the artist does not reduce everything to the common denominator of himself. Nevertheless we feel his personality.

This point of the attempted short cut is again exemplified in the Exhibition by Lewis Frost at the Leger Gallery. Lewis Frost is, I believe, a comparatively young man. He unquestionably has what musicians would call "attack"; i.e. he goes to his subject in a manner which looks sure and tentative, with a bold and daring use of colour, rich tones, a sense of chiaroscuro. Yet one remains unsatisfied precisely because what he is showing is really a series of clever sketches wherein he has told himself what he wants to achieve (and by that token has told us). But nothing is mature, nothing really completed.

We all know the difficulty: how much inspiration can escape between the first fine careless rapture and its recapture in a finished work. The truly great artist is able to retain that elusive quality; but, because it has so often been lost in the long processes of highly polished academic art, it has become the modern fashion of artists to dispense with finish; and it has become the modern fashion for critics and others to consider the inspiration as everything. So the young men in a hurry are encouraged to turn out a tremendous number of these promising sketches and exhibit them as the perfected thing. The vitality is everything.

It would be tremendously interesting to see what would happen if an artist with the exciting sense of colour which is Mr. Frost's major asset would take himself in hand and undergo the discipline of *working* upon a picture. To slash in a sky in five minutes with a few bold sweeps of the brush heavily charged with paint may give an approximate effect. All that should disappear into portfolios in the artist's studio until he has the absolute power of putting over his vision of nature with no feeling of the slipshod all too frequent on the walls of galleries to-day. Water-colour in particular, because of the immediacy of the medium, may tempt an artist to pass off the quick first impression. It is of all mediums the least amenable to being worked over: one must keep freshness, solidity, all that goes to the making of a finished piece. One thinks of Sargent, of Blampied; and further back in time of Constable, Turner, and the marvels of our early water-colourists, Girtin, Cox, Cotman. So much of the water-colour now is fresh and charming just because it has never turned that dangerous corner where papy thinness turns into solid accomplishment—or hopeless mud. It will be interesting, apropos, to see what happens at the Winter Exhibition of the R.B.A. which has decided to put the accent on water-colour on this occasion and has invited water-colour only from outside contributors.

May I end with a glance at some artists who were not in a hurry? There is at Ellis and Smith's an Exhibition of early English drawings. One framed group which will attract anybody who is interested in the artist as craftsman-interpreter of his own first inspiration, was a set of ten sketches by Varley, "Scraps while giving lessons in 1841." Compare them with the scholarly finished work, "Distant View of Cader Idris," in the same Exhibition. There are a score of lovely things. The Rowlandsons are as vital as ever; and I saw one water-colour, "A Cathedral Square in Germany," by Prout—an artist who does not receive his due these days—which charmed me. Ruskinian painstaking, but the first inspiration was never lost. At the Berkeley Gallery, where so often we have been introduced to exotic art and especially the art of the East, there is a fascinating Exhibition, "Buddhism in Art." Naturally it is rather sculpture and temple objects than pictures—though there are banners and wall-hangings from the temples. In all this art there is that sense of the eternal which would absolutely rule out any shortcomings of a hurried technique, that sense of the absolute which aims at perfection. Buddhism is a religion of calm, of quietude; it is a cult of the impersonal. It stands at the antipodes to the fret and fever of our contemporary times and their egocentric values. Perhaps a little contemplation of these centuries-old Eastern works of art would be an excellent corrective to our young men in a hurry.

## SOME SILVER PIECES

IT has very seldom been my fortune to have so many really fine pieces of silver placed at my disposal for a thorough examination and investigation, and to my friend who did so my very grateful thanks are tendered. Within the limits of an article such as this it would not have been possible to do anything like adequate justice to his entire collection, and a mere catalogue would have been tiresome reading and of little constructive value. With his assent therefore six specimens have been selected, because their beautiful workmanship, brilliant state, or interesting features prove them worthy of careful study.

Particular attention is directed to the large caudle cup (Figs. I and Ia) and the massive fruit dish (Fig. VI) both of which are in wonderful condition and in their own way each is a superb example of two different methods of working the material.

It is not my practice to spend too much time on the marks, but in all the examples illustrated and described there are problems to which attention has been drawn in the hope that some further information may be forthcoming, particularly in the case of John Nanfan,



Fig. I  
Caudle Cup  
1658-9



Fig. Ia  
showing  
decorations of  
cover of Fig. I  
above

and the sequence of the various marks of Eliza Godfrey. In the case of the former if my provisional identification is correct, we have the work of a superlative artist, whether or no it was his own handiwork or that of one of his men; too little is known of the productions of his workshop, and any fragments of information concerning him or his work would be of considerable interest. With regard to Eliza Godfrey the puzzle is why she appears to have so frequently changed her marks and why it does not seem easy to show in what order they were used.

Rarely, very rarely is a piece of silver ware seen which is so astonishing by reason of the perfection of its condition, the pleasing proportion of its shape, the delightful spacing of its decoration, and finally the technical excellence of its workmanship.

This two-handled caudle cup and cover of generous size and weight (Figs. I and Ia) stands 5½ inches high to the top of the finial, measures 3½ inches high to the lip, is 5 inches wide at the rim and 7½ inches across the handles. The weight of cup and cover is 22 oz. 10 dwt. and both have been raised out of stout sheet; the scribing centres are still visible, while the finial and handles are cast and have been cleaned up with a fine file. The cover, which is of flat ogee form, is decorated with bold conventional flowers and leaves in repoussé, finished with chasing to sharpen up the details, and is marked on the inside of the rim with the leopard's head crowned, lion passant, date letter A for 1658-9 and a maker's mark I.N. with bird below in a heart-shaped punch. The rim to fit inside the cup has been made of a strip of sheet metal with a

halved joint, soldered to the cover, finished up with a fine file and lastly silver gilt. The cup itself is deftly raised and ornamented in repoussé with a very bold conventional design of leaves and what appear to be loganberries and possibly some form of nut growth. This decoration is at the base of the cup and covers roughly the lower two-thirds of its height; the handles of conventional pattern with female head and bust are boldly modelled, cleanly cast and finished up with a file or chasing where necessary. They are nicely proportioned to the body of the cup and have a very rich appearance and a well-balanced sense of placing. On the bottom are repeated the marks impressed on the cover and it is of interest to note that the maker's mark I.N. bird below on a heart-shaped punch chronicled in Jackson for the first time in 1663-4 on a plain tankard belonging to the Barber Surgeons Company can now be taken back to 1658-9. It would be a matter of some interest if this maker could be identified as the pieces from his workshop would seem to be of first rate quality and very pleasing design.

Subject to further evidence it may perhaps be suggested that John Nanfan, goldsmith, of the Parish of St. Brides, Fleet Street, who was married in 1620, was the owner of this mark.

Boldly hammered to an ogee section this smaller caudle cup (Fig. II) shows a nice sense of proportion between the lower part, richly decorated in repoussé, and the plain upper section. The work is cleanly set out and lined and the chasing and matting is appropriate to the design and shows up very satisfactorily the well-spaced conventional flowers and foliage which surround and connect



the two bold heart-shaped shields occupying positions midway between the handles. Upon one of the shields the initials CBM with a star between are carefully engraved and the whole of the decoration on this lower part goes with a fine swing and rhythm, and has a happy sense of space adequately filled with ornament without any crowding. There is a ring of irregular punch marks comprising pellets arranged in a quatrefoil and these are also used with good effect in the veining of the decoration and some of the more delicate fronds.

The cup stands as nearly as possible 3 inches to the lip, the lower band is  $1\frac{1}{2}$  inches high, the diameter at the rim is  $3\frac{1}{2}$  inches, and the width over all is 6 inches. The cast foliated and beaded handles of bold S curves with the double-faced head have been finished up with chasing and the file has been very little used. The marks stamped on the bottom are the leopard's head crowned, the lion passant, the London date letter for 1667-8 and a maker's mark which may be read CK on a shield with a fleur-de-lys below flanked by two pellets. This mark is of some interest mainly because it seems to be unrecorded by Jackson in the exact form in which it occurs on this piece. The CK on shield with pellet below occurs in 1678-9, on a heart with a mullet below in 1679-80,

been matted or pounced from the outside together with the ring of punched dots at the base and above the tulips.

The bottom is decorated in repoussé with what may perhaps represent a loganberry with stem and blossoms surrounded by a circle of punched dots. It is an extremely pleasant little piece, in very good condition and of some human interest possibly made by an elderly man with a defect in his eyesight. There is a crest of a lion regardant chased on the plain band above the decoration midway between the handles but it is not possible to identify the bearer of the crest. It may perhaps be suggested that this cup came from the workshop of Simon Romney, goldsmith, who had an address at Little Wood St., Cornhill, from 1686-92; it is undoubtedly slightly earlier than that in date, but on the other hand there is no other S.R. known who would fit so well as he would both on the grounds of style and likelihood.

This very simple fluted little two-handled cup (Fig. IV) with the London marks of 1691-2 and the maker's mark N.L. struck on the bottom is of slight and pleasing form and so far as the cup is concerned is of simple hammered work with plain repoussé fluting quite characteristic of the best and simplest taste of the period. Nothing elaborate, nothing fantastic, nothing forced, the decoration

Fig. II. Caudle Cup, 1667-8

Fig. III. Small Caudle Cup, 1675

Fig. IV. Two-handled Cup, 1691-2

Fig. V. Two-handled Cup, 1698-9



in a quatrefoil with pellet above and fleur-de-lys below in 1682-4, the heart CK with mullet below recurs in 1686-7, while in the same year a mark of a shield CK mitre above and pellet below is found. No further CK mark is recorded until 1730. Heal records a Charles Knight, goldsmith and clockmaker, with an address at the "Flower-de-Luce," Great Russell St., from 1685-1697—and as the mark bears the "fleur-de-lys" it may perhaps be conjectured that it was his. It should be noted that the interval between 1667 and 1687 is only twenty years and it is quite possible that the CK of 1667 might have been the Charles Knight of 1687-97.

The small two-handled cup (Fig. III), which may be a caudle cup, is of some interest because it is one of those pieces which bears a maker's mark only, without any assay marks.

As it bears a maker's stamp assigned by Jackson to London, and was probably made not long after 1675, it may be conjectured that it was one of those pieces made up of silver supplied by the customer and thus was not required to be assayed and stamped. On the other hand up to about 1675 there had been a good deal of laxity in the matter of having goods stamped and it may be that this was one such piece. The mark S.R. with cinquefoil below in a shield is recorded as early as 1672-3 and again in 1678-9, and in one case the vessel so marked is described as a porringer chased with tulips and foliage.

This little cup stands only  $1\frac{1}{2}$  inches high, measures  $2\frac{1}{2}$  inches wide at the lip and has a maximum width of 4 inches across the handles. It has been hammer raised and the S curve handles are of twisted strip of square section. The tulip decoration has been lined out with a punch from the exterior and the pattern shows up quite distinctly on the inside, while the tulips and leaves have been repoussé from the interior, and portions of the background have

of the plainest, yet having an appeal quite lacking in many far more ornate productions.

It stands  $2\frac{1}{2}$  inches high, has a width of  $3\frac{1}{2}$  inches at the lip and measures  $5\frac{1}{2}$  inches over the handles. It has been hammer raised from rolled plate, the lining of the fluting has been done from the outside, and the alternate narrow flutes in the lower part have been sunk below the general surface while the larger ones and the fluting of the narrow band above has been raised from the inside. The plain bold handles are of rolled beaded strip bent to shape and soldered to the body of the vessel.

On the bottom together with the assay marks are the initials N.T. conjoined above A.N. engraved in plain Roman lettering and as is so often the case the cross strokes of the letters N are reversed. There is also a somewhat roughly scratched mark reading 3:3 which seems to indicate the weight. The pieces that have survived from the workshop of this maker with the mark N.L. are so far as can be judged not often met with, and while such of his work as has come to my notice is not of major importance yet there is a quality about it which is very engaging. Whether it is his own handwork or that of one of his journeymen or apprentices is of course difficult if not impossible to determine, but there is an individuality about it that is to be commended.



## SOME SILVER PIECES

Fig. VI. Fruit Dish and stand, 1741-2

It is not possible to identify this maker with certainty but there was a Nathaniel Lock described as a plate worker who apparently had a workshop at Blackwall Hall Court, Cripplegate, between 1692 and 1698, and as the mark agrees with that shown in Jackson as of 1692 it is perhaps not altogether unlikely that this was the man.

There is only one other N.L. mark recorded in Jackson, that of Nicholas Lee of Chester entered about 1805-6, but Heal records a Nicholas Lock, goldsmith, of Bartholomew Close in 1677 which is rather too early in any event.

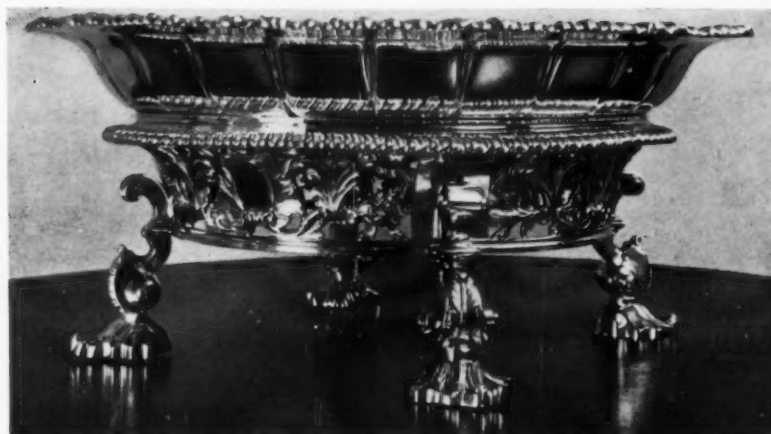
The small two-handled cup (Fig. V) is from the workshop of William Middleton, plate worker, of Leadenhall Street, stamped with the London date letter for 1698-99, the Britannia mark and the lion's head erased. It measures  $3\frac{1}{4}$  inches in width at the rim and each handle projects one inch, giving an overall dimension of  $5\frac{1}{4}$  inches. Its height is  $2\frac{3}{4}$  inches, and with the exception of the handles, which are cast, the bowl and its decoration is entirely hammer and punch work. The fluting at the base was set out with a segmental punch and a liner, while the flutes are alternately raised and sunk, and are outlined at the top with a punch of decorative character which produced a matt surface. Above this each alternate raised flute has a pattern of five punch marks each consisting of a pellet surrounded by five incised dots, while between each group there is a single punch mark of a similar character.

The narrow band of fluting above divides the height into three main sections which are quite justly proportioned. Midway between the handles on the lower plain band are rather roughly engraved the initials R.B. together with four eight-pointed stars, not a very happy piece of work but fortunately its insignificance causes it to be overlooked and it in no way mars the very pleasing form. My one regret about this very shapely cup is the use of the decorative punch to produce the rather thin ornament and matting; it would have been far better had this been omitted as the effect tends to be rather thin, mechanical and indefinite. It is not intended to decry the general run of pieces from Middleton's workshop but in many of his productions there is a tendency to short cut the work, and rely on stamped surface decoration rather than on bold repoussé work and chasing. Furthermore the setting out is generally not over carefully done and in many cases punches are used instead of the lining tool.

The beaded handles of bold S pattern are cast and finished up with a file where necessary, the scribing mark can still be seen on the bottom, quite a pleasant piece of its kind and in good condition.

This massive fruit dish and stand (Fig. VI) is a very remarkable piece of work, noteworthy for its fine finish, superb condition, and the fact that it is entirely cast work, relieved and emphasised with chasing, the piercing cleaned up with a file and the whole highly burnished. The dish itself has a diameter of  $11\frac{1}{4}$  inches and a depth of  $1\frac{3}{4}$  inches; the stand itself,  $3\frac{1}{8}$  inches high, has a maximum diameter of  $9\frac{1}{8}$  inches and supported on four very cleverly designed feet. It has a gadrooned edging, and rather narrow raised ribbing which dies into the plain surface of the bottom on the inside, while it appears on the outside as a hollow and very effectively breaks up the plain exterior of the dish. On the underside there has been at some time soldered a plain circular cast rim of silver finished with a file at the edge to make a firmer connection between the dish and stand. There is no evidence that this was not part of the original design, but the quality of the workmanship and the placing of the rim seem to suggest an afterthought although not necessarily at any long interval of time.

The stand itself is made up of a finely cast pierced ring in four sections  $1\frac{1}{2}$  inches deep with an  $\frac{1}{8}$ -inch flange  $\frac{1}{8}$  inch from the top, to which is soldered a cast gadrooned ring  $\frac{1}{4}$  inch deep and  $\frac{1}{8}$  inch wide projecting about  $\frac{1}{4}$  inch from the flange. The circumference of the ring itself is divided into four compartments by plain spaces  $1\frac{1}{4}$  inches wide to each of which is soldered a cast foot which shows very skilful modelling and which is finished with a very small amount of chasing to the leaf on the middle member. The pierced



spaces are all of the same design having a plain oval shield in the centre, supported by conventional foliage finished with chasing. The pierced sections of this ring have been very cleverly cast and very little finishing with a file has been necessary. Bearing in mind the limitations imposed by the method used the whole piece is a particularly rich example of its type and is technically as near perfection as possible.

There is a glass liner to the dish, also in perfect condition and apparently of mid-XVIIIth century date; it may perhaps be accepted as original although this is not of course certain, but from the condition of the whole piece it would seem to have been little used, and so far as can be seen there is no reason to suppose that it is a replacement.

On the base of the dish and on the ring of the stand are the assay marks with the date letter for 1741-2. The maker's mark is that of Eliza Godfrey at the Sign of the Hand Ring and Crown, Norris Street, Haymarket, but it is not the mark of E.G. in a diamond with a pellet above and below the initials noted by Jackson as entered in 1741 nor is it apparently the mark he records in 1757 with the same date of entry.

It may be that the first mark he ascribes to Eliza Godfrey was not easily distinguished from that of Eliza Goodwin which was E.G. in a diamond and as both used the same lettering the two small pellets were probably hardly enough to distinguish the marks, particularly if badly struck. Jackson gives no reading of the mark of 1757, but it apparently consisted of a diamond enclosing E.G. with a pellet below and an indeterminate shape above which seems impossible to describe satisfactorily. The mark on the dish and stand may, it is suggested, be described as E.G. in a diamond with what may be a hand above and an inverted three-lobed flower or leaf below. If, therefore, this variation was in use in 1741-2, then the E.G. pellet's mark can only have been used for a very short period and must be uncommon, unless Chaffers is correct in the recording of the mark in 1749 on a candlestick belonging to St. John's College, Cambridge.

There are other markings on the bottom of the dish but only one that may be considered worthy of record and that consists of the figures 144-2 boldly engraved in what looks like contemporary style and which may represent a stock number or a weight mark; if the latter it would just about represent the weight of a pair of similar stands and dishes.

J.G.N.C.

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# An Appreciation of Du Paquier Porcelain

FROM OUR VIENNA CORRESPONDENT

IN the series of articles which I have devoted to the subject of Du Paquier porcelain, I have been concerned mainly with historical aspects, with the sources of the ornament used and with the problem of the development of the factory's style within the quarter of a century of its existence. It is worth considering the significance of this porcelain from another point of view, namely as a contribution to the decorative art of Austria in the early XVIIIth century. In the year 1720 when the first marketable productions of the factory were beginning to appear, only one other factory had already encountered and solved the problem of the function and potentialities of the new material. Though the Vienna factory started off with the assistance of technicians from the Meissen factory, the later development of the Du Paquier wares suggests complete independence of Meissen methods, both in the production of the porcelain and its decoration. It is not therefore possible to answer the question of the origin and development of the aesthetic treatment of Du Paquier by finding parallels with Meissen: a rather more comprehensive study is required.

The chief impressions made on the onlooker by a collection of Du Paquier porcelain are of solemnity and grandeur. The forms of the vessels seem at first unnaturally solid and ponderous for so delicate a material as porcelain (Fig. I). Most of these massive shapes have their prototypes in the precious metals, and their design can be attributed simply to the fact that in these early days of the manufacture of porcelain in Europe (the Du Paquier period of Vienna extends from 1719 to 1744), a language of porcelain had not yet been evolved. As an alternative source to the goldsmith's shop, the designers of Du Paquier turned for inspiration to the porcelain made in China and Japan specifically for export to Europe (Fig. II). Large numbers of vases, often of considerable size, had been imported during the second half of the XVIIth century, but their shapes and ornament, intended to fit into a XVIIIth century decorative scheme, did not provide the European porcelain manufacturers with very inspiring or appropriate material. As a result of this unfortunate dependence on sources of design which either in style or material did not fit in with potentialities of European porcelain, Du Paquier's productions seem to belong to an earlier phase of Baroque than that properly associated with the second quarter of the XVIIIth century. The most marked exception to this massiveness is to be seen in the tall tapering form of the graceful cups which were made for use with "trembleuse" saucers (Fig. III a).

The ponderous form is contradicted, however, by the delicacy of the ornament. Du Paquier porcelain dates from precisely the last phase of Austrian Baroque art. While adhering to a consistently symmetrical distribution of ornament, the web of finely drawn, softly coloured



Fig. I. Vase decorated with the arms of an archbishop—granted by the Emperor Charles VI (1711-1740). Museo Civico, Turin



Fig. II. Covered cup: the model and decoration adapted from a Chinese original. Oest. Museum, Vienna

Laub- und Bandelwerk has a lightness which reminds us that the taste for serious matters was passing (Fig. III b). This Laub- und Bandelwerk with its colour scheme of light blue, red, purple, and green is recognisable as the standard ornament of Austrian Baroque, expressed, however, by the porcelain decorators in a mood of elegance and restrained gaiety that contrasts strikingly with the stately shapes of the vessels themselves. It was not only the porcelain decorators who introduced the spirit of Rococo into late Baroque, even the grotesques which had served every fashion of decorative art since the Renaissance appeared in late Baroque in a gay and unassuming form which was closer to the German Schweifwerk of a Lukas Kilian than to the more dignified arrangements of Jean Berain. In their Viennese version in the Grotesk-ensaal of the Unteres Belvedere, the humour of these later grotesques is still somewhat ponderous, but if we look further south to the palaces of Italy, such as Juvarra's vast hunting lodge at Stupinigi outside Turin, we find early XVIIIth century frescoes of grotesques treated with a delicacy of execution and a fertility of imagination that recalls very much the decoration of Viennese porcelain.

The essential gravity of Baroque was not however so easily suppressed, and while the gay colours and fine interlacing of the strapwork look forward to the freedom of Rococo, there was another mode of expressing the same ornament that made no concessions to the carefree style that was developing. I refer to the Schwarzlot ornament which was so particularly favoured at Vienna. There is no doubt that the application of decoration in black to a white ground was effective, but porcelain is a material that calls for treatment in less solemn tones. Though the Gitterwerk, the Bandelwerk, etc., differ in no way from the parallel decoration in polychrome, when executed in Schwarzlot with a few touches of gilding on a majestic Du Paquier vase, the spectator is no longer conscious of a contrast in mood between the form of the vessel and the decoration applied to it. Schwarzlot ornament is on the whole

# AN APPRECIATION OF DU PAQUIER PORCELAIN



Fig. III (a). Cup, decorated with "indianische Blumen" in colours.  
(b and c). Cup and Saucer. The saucer decorated with the early underglaze blue scrollwork around the central panel; the remaining decoration in colour. *Author's Collection*

associated with the earlier period of the factory, and, as might be expected, it gave way in later years (1730-1740) to polychrome decoration.

Further evidence of the force of Baroque tradition can be traced in the generous use of plastic ornament, in the form both of figures and of richly scrolled handles and profiled mouldings, on Du Paquier porcelain. The figures were not well modelled (Fig. IV), they were often required to fill a space which might equally well have been occupied by some other decorative detail that made less stringent demands on the technical competence of the craftsman. Nevertheless, established standards called for figure sculpture, and hence the squat and ungainly figures which appear so frequently as ornamental details and so rarely as independent works of art. There are in existence a very few figures originating from the Vienna factory which can claim consideration as sculpture in porcelain. In most cases known to me, however, further investigation has shown these to have been cast from Meissen models.

An important feature of the decoration of Du Paquier porcelain are the chinoiseries (Fig. III c). The popularity of this type of ornament, in spirit the very essence of levity, in late Baroque art can be regarded as a premature birth of Rococo rather than as an expression of a characteristic phase of Baroque. Chinoiseries appear on English silver plate as early as the reign of Charles II, and they formed generally the earliest source of porcelain decoration.

It might be thought that their application to porcelain was entirely due to a wish on the part of the decorators to copy the oriental prototype as closely as possible, but this line of thought can be rejected with confidence. Firstly on the ground of the prior appearance of similar chinoiseries engraved on silver vessels, and secondly because the first chinoiseries on porcelain were not copied from Chinese export porcelain, but were derived from the books of designs of German engravers and from other similar sources. It cannot, however, be claimed that the Du Paquier chinoiseries equal those of Meissen; the spirit of comedy of the Saxon painters was lacking and the pseudo-Chinese figures retain a certain dignity that accords ill with the intended fantasy of the subject. Personally, I regard the type of decoration that was directly inspired by the Orient as ranking amongst the finest of the Vienna productions. Freed for once of the need to confine their subjects within formal strapwork borders, they achieved a



Fig. IV.  
Tureen in the form of a tortoise—one of the few examples of figure modelling in Du Paquier porcelain



Fig. V.  
Wall plaque, perhaps for a sconce—decorated with European flowers. Both in Oest. Museum, Vienna





Fig. VI. Chamber pot—oriental inspired decoration applied to a European model. Oest. Museum, Vienna

freshness and a sense of proportion that by no means characterises all their work. In adapting an oriental subject (Fig. VI) to a European model or in grouping "indianische Blumen" in a manner more to the European taste (Fig. III a), they achieve equal success, and completely overcame the tendency to crowd their decoration which detracts so seriously from the effect of much of their "European" style pieces. The freshness and complete freedom from the mechanical quality of ornament, that threatens the over-successful factory, which we find in the Du Paquier porcelain decorated in the oriental style, survives in the exceedingly beautiful "deutsche Blumen" decoration (Fig. V). Though a datable piece which will provide definite proof has not yet been discovered, there is no doubt that Vienna preceded Meissen in using the flowers of the German countryside in place of the exotic flowers copied from oriental porcelain.

Though the flower decoration seems to have been worked out by the Du Paquier decorators, they relied for the most part on the conventions of ornament of the longer established arts. While the goldsmith contributed the models, the figure sculpture and richly profiled mouldings were taken over from the ornament stock of the stuccoist. Only in the painted decoration were the Du Paquier designers far behind the contemporary interior decorators—if one can use so humble a term to describe the great masters of the art of fresco—until in the later days of the factory, Jakob Helkis introduced the Putto subjects which had an ancestry going back to Renaissance fresco painting. Du Paquier porcelain can therefore be described as a microcosm of Viennese decorative art of the late Baroque period.

The Du Paquier colour range, though it provided an attractive variety of shades for abstract ornament, was rather restricted for the reproduction of ambitious figure subjects. Perhaps for this reason a surprisingly high proportion of the figure subjects are executed in Schwarzlot: they include many of the standard mythological subjects of contemporary pictorial art. The Baroque treatment of these subjects, with its powerful chiaroscuro combined with an earnestness of approach, could not be adequately rendered on the small scale of a piece of porcelain, so that Du Paquier ornament of this nature must be classed as interesting rather than admirable. When the Du Paquier designer had a larger space to work on, however, as on the wine cooler at Turin or on some of the larger Jagd Service dishes, he tended to relapse into a certain coarseness which is unworthy of his precious material.

Porcelain of the first half of the XVIIIth century was a novel and precious material. That produced at the Vienna factory was fully appreciated by its makers as deserving a rich setting, and the polychrome ornament lavished on it so freely does indeed recall the setting of a jewel. Inevitably overshadowed by the magnitude of the production of Meissen both in the XVIIIth century and since, this porcelain, or at any rate the best of its undeniably unequalled productions, achieves on the one hand a splendour, on the other hand a fitness of ornament to material that gives it high rank amongst the "incunabula" of European porcelain.

(Illustrations: Director Oesterreichisches Museum, Vienna, and of the Museo Civico, Turin—see note on page 148.)

## SHAFTS FROM APOLLO'S BOW

### 23. "Let us now Praise Famous Men"

THE unveiling of the memorial busts to Admirals Beatty and Jellicoe in Trafalgar Square, and the subsequent pother as to whether Britain could afford to allow the fountains to play, or the floodlights to play upon them, is typical of the fate of London's statuary. Perhaps in this instance it was the word "play" which caused the trouble: its hint of drones and spivs, of targets unattained and Edwardian gaiety rampant which terrified the Ministry of Labour, the Board of Works, the Ministry of Fuel and Power, the Committee for Economic Planning, and the rest of a sensitive bureaucracy. However, the storm passed. A compromise permitted a lift in austerity for stated hours on stated days, so the two sea lords will not be condemned to look down for ever on dry basins and dolphins under prohibition.

This time there was no aesthetic problem. The busts on the wall, of the idealised portrait variety sacred to Royal Academy tradition, excited no controversy of the vague *versus* the Haig, no strife between Rima and reason. And for almost the first time in London we have well-designed fountains which will be permitted occasionally to fount. Would it be too much to suggest an extension of this privilege to Gilbert's "Eros"?

Alas, London's sculpture has few friends. The time may be ripe to form yet one more Society: a League of Lovers of Statuary and Friends of Fountains; which could soon win its way as the L.L.S.F.F. Its tasks will be manifold. For instance, there was a sad little announcement in the Press the other day which stated that "Poet's Fountain" at the junction of Park Lane and Hamilton Place was simply being removed out of the way of the traffic, and that anybody who cared to apply to the Westminster Council could have it for the asking! Has such a fate ever overtaken a statue before?

Granted that like all London fountains it did not play. Admitted that nobody owned it and nobody loved it. Indeed, how it ever came to be there is something of a mystery. We know that a Mrs. Marian Mangin Brown died intestate sometime in the 1870's, and £5,000 of her money was devoted by the Government to erecting this memorial to the "Fathers of English Poetry." Why? Had Mrs. Brown ever expressed her desire to commemorate Chaucer, Shakespeare and Milton? Had she any claim to put their statues in the middle of the road in Park Lane? Had Disraeli's Government some Freudian sense of guilt about Mrs. Brown's fortune, or the Fathers of English Poetry?

Any Government might well have; for although Shakespeare is probably the greatest of all Englishmen we have one statue of him in the Abbey by Scheemakers (incidentally with the poet's words wrongly quoted on the scroll he carries). This is duplicated by Fontana in Leicester Square; and was again copied by John Cheere, "The lead man of Hyde Park Corner," for the portico of Drury Lane Theatre. This last statue has also recently been in the news, for although it has stood at the entrance of Drury Lane for generations they have just discovered that it is lead and not a mere plaster cast. Which only shows what happens if anybody chances to look at a piece of public sculpture.

But whatever alchemy transmutes the poet from base earth to rare metal in Drury Lane, Park Lane will have none of him. With his fellow bards he is moved on for obstructing the traffic like so many barrows boys. *Sic transit*...

The Poet's Fountain has never been a favourite. Lord Gleichen describes it as:

"A dull pink granite column with three standing figures, Chaucer, Shakespeare and Milton in marble round it, and on the top a feeble gilt-bronze figure of Fame blowing her trumpet. Below are seated bolt upright three figures representing History, Tragedy and Comedy. There is a small raised marble basin on the rim of the large, pink dry fountain basin below."

Let us admit this description to be true. Moreover, even before the war the Fathers were disintegrating: Chaucer's nose which once sniffed the subtle distillation of The Romaunt of the Rose, Milton's ear attuned to Paradise, and Shakespeare's honeyed lip, were gone. A bomb fell; and more bits of the ill-fated fathers "melted into air, into thin air." Now the whole affair has been whisked away, to moulder into dust in some Corporation yard. Unless you, gentle reader, care to send a postcard to Westminster Corporation, staking your claim; when, no doubt, the Fathers of English Poetry, or what is left of them, will duly arrive on your doorstep—carriage forward.



# Examples of Modern Art in Glass

BY E. M. ELVILLE

**G**LASSMAKING in America has deeper roots than most Europeans would suppose and few Americans are aware. It started soon after the arrival of the first permanent settlers in Jamestown, Virginia, barely five years after the death of Queen Elizabeth of England. Indeed, the first manufacturing establishment in America was a glasshouse, and glass was among America's first exports. Such articles as bottles, beads and trinkets were made for barter with the Indians soon after the commencement of the XVIIth century.

In spite of these promising beginnings, however, glassmaking was slow in developing and many colonials lived their lives without having seen glass in any form. It was not until the XVIIIth century was well advanced that traditional American types became established by two famous glassmakers, Caspar Wistar, who set up a glasshouse in 1739 at Salem County, New Jersey, and Henry W. Stiegel, who followed his lead at Mannheim, Pennsylvania, in 1765.

both lead and soda-lime glass decorated after the English and Continental fashion in enamel, by engraving and pattern moulding.

This latter style, in which two- and three-piece moulds were employed for producing blown ware, was at once the most popular form of decoration, fluting, reeding and diamonding being the dominating patterns. It was a style which undoubtedly formed the foundation for the great American industry of moulded glass.

One of the most popular vessels of the "Stiegel type" was the cylindrical tumbler or flip glass. It was a moulded shape, decorated with vertical flutes and finished with conventional border patterns in wheel engraving. Decanters very similar to the Bristol type were also in great demand.

Other factories followed the Stiegel fashion, especially in the Ohio and Pittsburg districts. Probably the most important was that of the Boston and Sandwich Glass Company founded in 1825 by Deming Jarves and which flourished until 1887. To Jarves and



Fig. I. "Gazelle Bowl," designed by Sidney Waugh in 1935, now in the Metropolitan Museum of Art, New York



Fig. II. "Europa Bowl," designed by Sidney Waugh in 1935 and now in the Cleveland Museum of Art



Fig. III. "Valor Cup," designed in 1941 by John Monteith Gates for the British War Relief Society to commemorate the Battle of Britain

The glass produced by Wistar introduced what is to-day known as "South Jersey type" and is as important to Americans as Ravenscroft's glass to English connoisseurs. The glasshouse was established—regardless of the English ban on the colonial manufacture of glass—primarily for the production of bottles and window-glass, but during the span of its operation, 1739-1780, there is little doubt that some of the various jugs, bowls and other household ware were usually ascribed to that glasshouse were made there. They were made in both clear and coloured glass, plain or with trailings and other forms of ornamentation.

Other glasshouses were established in southern New Jersey following the war in 1812 in which similar articles were made. Although some specimens are crude, others show the finish of the skilled craftsman, but all display a characteristic sturdiness and freedom in design which give them individuality.

The colour of the glass of the "South Jersey type" was similar to the German *Waldglas*, green tints ranging from pale aquamarine blue to deep olive green, but amber and blue were frequently used and later white opaque from which ware with opaque stripes was produced reminiscent of the Nailsea type.

The second important tradition in early American glass is known as the "Stiegel type." Henry William Stiegel, a native of Cologne, settled in America in 1750 and founded his glasshouse in Mannheim, Pennsylvania, in 1765. He chose foreign workmen, mainly from England and Germany, and produced tableware in

an associate, Hiram Dillaway, may be credited the perfection of pressed glass, several patents being granted for the process from 1827 onwards. Hinged metal moulds as an alternative to free blowing had been used for many years in which glass vessels were blown with fluting and diamond patterns and although other glassmakers had experimented with the idea of mechanically pressing molten glass into shapes and patterns from 1825, it would appear that Jarves was the first to appreciate the possibilities of the mass production of household glassware in the pressed style.

In pressing a glass vessel, a mass of molten glass is dropped into a metal mould shaped in the required form. A metal plunger made to fit exactly into the rim of the mould is forced upon the molten glass which is squeezed into the cavities and pattern of the mould. After a few seconds, the plunger is withdrawn and the mould opened on its hinges to expose the glass vessel sufficiently set for the finishing processes, in which the original pressed shape formed in the mould may be reheated and modified by flanging, crinkling or spinning in a variety of ways.

The new process of mechanical pressing was immediately popular especially as the early glass was lead or barium metal of fine quality, and within a few years the method was improved sufficiently to imitate English and Irish cut-glass, but the American Eagle and "Lacy" patterns—elaborate designs imitating embroidery—were very popular alternatives.

Soon English, French and Belgian glasshouses adopted the

process and it was so well advanced in Europe by the time of the Great Exhibition in London in 1851 that a manufacturer displaying pressed glass recommended it because it could not be distinguished from the genuine cut article. The influence of the pressed article on the popularity of English cut-glass at that time has already been mentioned in an earlier article. Because pressed glass was cheap and decorative, it at once found a ready market but the genuine cut article lost its fashionable appeal when an almost exact replica of it costing a shilling or so could be seen in every suburban parlour.

There is nothing to be said against pressed glass, however. Automatically produced glass fills the modern necessity for everyday use but it should not confuse the production of art glass by attempts to imitate it. It is true that some of the very early designs in pressed glass both in America and in this country had some claim to artistic merit. The covered bowls and dishes in the American "Lacy" patterns and the candlesticks, plates and dishes produced in the Newcastle area over a century ago made no pretence to imitate cut-glass or, indeed, to pose as a reproduction of anything. The articles fulfilled a utilitarian object and at the same time the originality of design and decoration earned for them a well-deserved appeal.

Unfortunately, however, it was quickly realised that the pressed process was capable of reproducing a cut pattern and as cut-glass was then at the height of its popularity, advantage was taken of its capabilities to produce tableware in which the pattern was enlivened by various methods to give the semblance of cutting.

The advent of the XXth century marked a new era in the mechanical production of glass and the greater part of the progress in this direction can be credited to American workers. Machines for the mechanical production of such articles as bottles, electric light bulbs and window glass were perfected which revolutionised the glass industry the world over. Methods which from time immemorial had remained almost unchanged were discarded and in the time required by the craftsman to produce one article by hand, hundreds were produced by the machine to an exact pattern. American ideas and ingenuity had in a few decades mechanised an ancient art into a vast industry.

It is surprising, therefore, that any American glassmaker could pause in the midst of this intensive race for production to consider the artistic work of Emile Gallé of Nancy and to be sufficiently impressed to follow the tradition that he had set up in Europe. Such was the case, however; inspired by the artistic achievements of the French worker, Louis C. Tiffany, of New York, set up a factory in 1892 for the production of artistic tableware made in the chair, or "off-hand," in the traditional manner. He employed a large variety of shapes of classical outline in both plain and coloured cases glass, some of which were carved with great ingenuity and charm. The more classical examples of his art featured naturalistic motifs, such as leaves tinted with the amber glow of the setting sun or slender vines which appeared to be submerged in a shimmering stream.

In addition, Tiffany evolved a method of decoration as original and individualistic as those of Emile Gallé himself. The technique depended on the formation of a metallic lusted or iridescent surface produced by reheating the glass after manufacture in the chair and spraying it with the atomised solution of the salts of iron or tin. By means of this special treatment the surface of the glass was split up into infinitesimal metallic patches each separated by shallow surface cracks. Much of this style of ware appeared under the trade name "Favrile" and some specimens were signed "L. C. Tiffany" or were initialed "L. C. T." Examples of this work are preserved at the Victoria and Albert Museum, London.

In 1903, only a few years after Louis Tiffany set up his glasshouse, Frederick Carder, an English glassmaker, founded the Steuben Glassworks at Corning, in the south-west corner of the State of New York. The sole object of this glasshouse was the production of art glass in a broad variety of shapes and colours. Iridescent glass under the trade name "Aurene" was made at the Steuben factory and gold ruby and tinted opaque glass were also popular alternatives. In 1918, the Corning glassworks acquired the Steuben works to meet the war-time demand for technical glass, but after the cessation of hostilities the factory, under the direction of the parent Corning Company, reverted to the peace-time manufacture of art glass.

The subsequent history of the glasshouse is told in a monograph, *Steuben Glass*, by James S. Plaut, published by H. Bittner & Co., New York. For some thirty years the products of the company were marked by reactionary design. No consistent style evolved, glass was blown, cut and engraved into a variety of ponderous and over-complicated forms of indifferent quality in both material and workmanship.

In 1933, however, it was decided to concentrate on flawless crystal glass, and the services of Sidney B. Waugh, the sculptor, were engaged to exploit its inherent beauty in imaginative design. The change in policy met with immediate success and two years later the company exhibited pieces in New York and in London and in 1937 were awarded the Gold Medal of the Paris Exposition.

Many of the Steuben products are permitted to retain, wherever possible, the unique blown quality of the glass itself and cutting is held to a minimum. Not all Steuben products are left unadorned, however, and many examples are given incised decoration with the copper wheel. Probably the most notable example is the "Merry-Go-Round" Bowl, designed in 1947 by Sidney Waugh and presented by President and Mrs. Truman to Princess Elizabeth on the occasion of her marriage.

Other equally famous specimens by the same artist are the Gazelle Bowl, Fig. I, Metropolitan Museum of Art, New York, and the Europa Bowl, Fig. II, Cleveland Museum of Art. The emblems are engraved by the copper wheel and display craftsmanship of the highest order.

A further specimen of excellent workmanship is the Valor Cup, Fig. III, designed by John Monteith Gates in 1941 for the British War Relief Society to commemorate the Battle of Britain.

The Steuben artists have made a close study of antique glass of all countries and the company has acquired many famous specimens of ancient art in glass, the collection of English and Irish glass being the largest in America to-day. Among its most recent acquisitions are the Verzelini goblet, dated 1577, bought at Sotheby's, London, for £1,400 and reported in APOLLO in June, 1947; a Ravenscroft goblet and a Beilby goblet.

## COVER PLATE

AT the Exhibition of French Art at Burlington House in 1932 the magnificent Triptych from the Cathedral of Moulins was probably the most thrilling of all the early French paintings. Five other works judged by evidence of style to be from the same hand were showing, works of such power and individual beauty that the question was raised anew: who was this unnamed "Maitre de Moulins" to whom the great altar-piece alone gave a title? Bourdichon? Jean Perreal? Only the greatest names were admissible.

A recent piece of fascinating detective work by Dr. Maurice Goldblatt has given a reliable theory. He bases it firstly on the discovery on the grisaille panels on the back of the great altar-piece itself of a definite signature: J HAY, with the painting of a nail between the two, and another in the upper section of the A. Secondly there is a mention in a poem of 1503 of the painters of the "Modern School" which names Leonardo, Gentile Bellini, Perugino, Jean Perreal, and Jean Hay. The next step was to recognise that those depicted nails in the Moulins signature constituted a cryptogram, making it read J. Clou Hay, and so leading us to the first of the Clouet family, that Jehan Clouet who came from Flanders, and was father of Jean Clouet the Younger and grandparent of Francois. The gradual Gallicising of the name under the patronage of the French Court into which they were accepted as the successive royal painters, is what we would expect; and a document exists granting to the son the privilege of inheriting the paternal estate although under the existing law it was subject to forfeit to the king at the death of the father.

With this virtual establishment of the true identity of the Maitre de Moulins with Jean Hay, painter of the "Ecco Homo" at Brussels, the subject of the poem, and with the progenitor of the Clouet family, we can turn to the works for direct evidence of style: a characteristically decorative form of the halo, the outstretched hands showing the palms in saints and angels, the tiny wrinkles on the puffed skin over the knuckles in hands at prayer. This realistic Flemish-French artist pays marvellous attention to the hands, and it was largely on the evidence of the exquisite painting of the hands that this panel was identified as yet another work by this master. Earlier in the Goldsmidt Collection in Paris, it was exhibited in the Bruges Exposition d'Art Flamand in 1902, and is now in the hands of W. E. Duits in his gallery in Duke Street, St. James's, S.W.1.

## "APOLLO" PRE-WAR BACK NUMBERS

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THIS Chelsea dish, which is part of a service of twenty-five pieces, is a fine example of the specimens with the "Fable" decoration painted by Jefferey Hamet O'Neale, so eagerly sought by collectors to whom pieces of real distinction mean so much. The service of which this forms part was formerly in the collection of the late Earl Fitzwilliam, D.S.O., and the twenty-five pieces include two oval dishes similar to that illustrated, with the four panels containing the "Fable" paintings, one large circular dish and the remainder made up of soup and meat plates each having three "Fable" panels. The dishes are moulded in relief, indicating the use of contemporary silver models, a practice followed in the early days of the Chelsea factory in 1747 and probably earlier, and through transmitted light the well-marked "moons" of the early period are clearly visible.

It is interesting to recall that Ford, the auctioneer of the Haymarket, included in his sale of "Chelsea" in 1755 "four round dishes wrought pattern enamelled with fables and with gilt edges." The use of silver objects as models in mid-XVIIIth century is clearly indicated by frequent reference in the 1755 catalogue, in the descriptions, to "Chas'd, wro't, scollop't, and nurl'd" work, as W. B. Honey mentions in *Old English Porcelain*. Jefferey Hamet O'Neale, a miniature painter, was a contemporary of John Donaldson, also a miniaturist, both of whom decorated porcelain. O'Neale, who painted the Fable subject, was probably born in 1734; in November, 1801, he was buried in St. Pancras Old Churchyard. The ingenuous charm of O'Neale's painting is manifest in this desirable "Fable" service from the Chelsea factory of the XVIIIth century.

*From a Chelsea "Fable" Service of twenty-five pieces—Red Anchor mark*

*By courtesy of Messrs. Winifred Williams (Antiques), 36-38 South Street, Eastbourne, Sussex*



# Austrian Bindings in the Landesarchiv, Klagenfurt

BY J. F. HAYWARD

THE ascription of bindings to a definite local provenance is inevitably a difficult undertaking, and the former, somewhat irresponsible, method of assuming that a book was likely to have been bound in the town in which it was printed is now rightly regarded as fundamentally unsound. The bindings discussed in this article are with one exception preserved in the Landesarchiv of Klagenfurt, the capital city of the Austrian province of Carinthia, but they are all relatively recent accessions to that institution. Since these books are not part of the original Archives it is not possible to prove, by reference to contemporary records, where

they were bound, and therefore to establish definitely their exact provenance. On the other hand, enough is known to make it at least probable that each of these books was bound in Austria.

Before discussing these bindings individually, it is worth while considering whether Austrian binding should be regarded on its own as a national craft displaying independent characteristics, or as one aspect of the evolution of bookbinding in the whole group of German-speaking lands. It might seem that historically there could be no ground for even considering the possibility of such independent development, since during the whole period covered by the bindings which we illustrate, from the XVth to the end of the XVIIIth century, the provinces which form the modern state of Austria were united with the other lands of Germanic culture in the Holy Roman Empire. However, during much of this period, these provinces were frontier territory, threatened with invasion by the Turks, and subject to the influence of the Slav culture of Eastern Europe. Furthermore, during the later Middle Ages, the numerous and remote monasteries of Austria might well have developed styles of ornament which derived directly from the Byzantine culture of south-eastern Europe rather than from the exuberant Gothic of XVth century Germany. Both Vienna and Salzburg were the seat of important binderies in the later Middle Ages, and Austrian craftsmen, along with those of the adjoining provinces of south-eastern Germany, made the cut-leather bindings which rank as the finest achievements in the field of XVth century bookbinding.

The existence of a distinct type of mediaeval binding which can be traced to the region of Vienna has been established by Dr. E. Goldschmidt (*Gothic and Renaissance Bookbindings*. London, 1928, Vol. I, page 19). Though certain local features can be recognised in Viennese bindings of the XVth century, these peculiarities do not appear to have survived the Renaissance, and with the possible exception of the considerable exploitation of Rococo ornament in Austria in the XVIIIth century, it is not possible in the post-Renaissance years to point to any exclusively Austrian features which distinguish the bindings of that country from those produced in other parts of the German-speaking lands.

The argument as to the Austrian provenance of these bindings rests therefore less on style than on other sources of evidence. Fig. II shows a monastic binding in ciselé brown calf of the mid-XVth century. It contains a manuscript Breviary, written and illuminated in the monastery of Gurk in Carinthia, where it was preserved until its transfer in recent years to the Landesarchiv in Klagenfurt. In view of the established fact that in many monasteries, binding of the manuscripts produced there was also carried out, it is a reasonable assumption to regard this binding also as of Carinthian origin.

Cuir-ciselure is a form of ornament which with few exceptions is confined in time to the XIVth and XVth centuries, and in area to those territories which fall within the boundaries of German culture. In comparison with the magnificent cuir-ciselé bindings produced in Nürnberg, this is indeed a modest example, but it is interesting to notice that the details of its ornament conform in the main to the type which Goldschmidt (*op. cit.*) attributes to the region of Vienna. On the



Fig. I. Prayer-book, bound by F. L. Grund in Vienna, probably for a member of the court of the Empress Maria Theresia. Middle of XVIIIth century



other hand such simple designs doubtless had a very wide application, and Schmidt (Bucheinbände in der Landesbibliothek zu Darmstadt, Fig. II) illustrates a similar signed binding which was produced by a Jewish binder working in the Rhineland area. Apart from its interest as an example of the very rare class of cuir-cisé bindings, it must be conceded that the plan of this binding, with its rectangular panel divided by diagonals into four triangular fields containing crudely rendered Gothic foliage, has very limited artistic merit. Its decorative qualities reside rather in its fine mounts, which are equipped with crested borders and engraved with spiky Gothic foliage against a hatched background. The ends of the clasps are similarly engraved with grotesque monsters. Mounts of this type must have been produced in quantity in the towns and sold to the monasteries, since bindings originating in different monasteries are found with mounts of exactly the same type and evidently from the same source.

The next binding is of brown calf, and is an estate book of the Counts of Lodron, who owned a castle and considerable property in the little town of Gmünd in north-west Carinthia. It (Fig. III) bears the date 1578, and is a good example of the changes introduced by the Renaissance in the field of bookbinder's ornament. This binding relies for decoration on that invariable resort of the bookbinder, a finely impressed coat of arms, in this case that of Count Lodron. This coat of arms, with its numerous quarterings, is a characteristic example of the elaborate heraldry which was fashionable in the XVIth and early XVIIth centuries. In other respects also, this binding, with its outer border of conventional foliage and profile medallion heads of warriors, and its inner frame of baluster ornament, is a true creation of the Renaissance. Though the art of gold tooling reached Germany before the middle of the century, this form of decoration was at first very sparingly used, and on this binding also much of the tooling is carried out in blind.

The next two bindings, also preserved in the Klagenfurt Landesarchiv, contain manuscript entries of contributions by Carinthian notabilities to a Klagenfurt Hospital for the poor. Each entry is accompanied by a water-colour drawing of the coat of arms of the donor. These two bindings are of brown and of red calf and bear the dates 1582 and 1585 respectively. Their decoration is very similar and many of the same tools have been used in their production, so that it is evident that they both come from the same workshop. While they may be the work of local craftsmen it seems, in view of the high quality of their execution, more probable that they are of Viennese origin.

In Fig. IV is illustrated the lower cover of the earlier binding. Its decoration takes the form of a central panel of oval outline and four corner panels, filled with mauresque ornament against a hatched

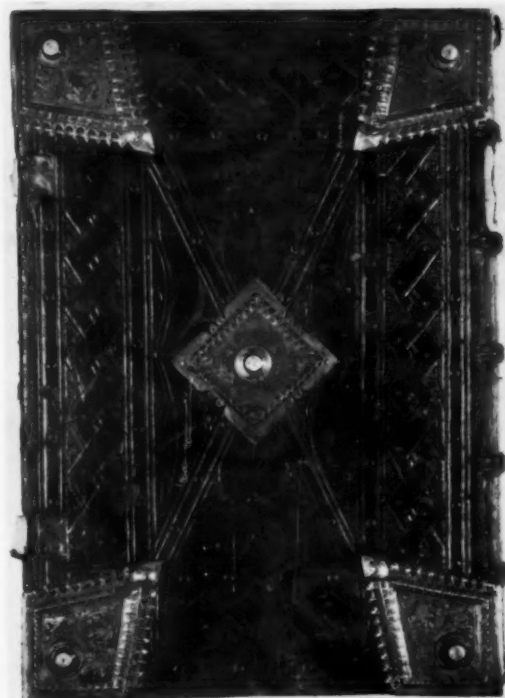


Fig. II. Mid-XVth century binding in ciselé calf with mounts of cast, chased and engraved brass. From the monastery of Gurk in Carinthia



Fig. III. Estate Book of the Gmünd property of the Counts of Lodron. Dated 1578. An early example of the decorative use of heraldry



Fig. IV. Contribution Book of the Klagenfurt Bürger-Spital. Dated 1582. A standard form of orientalising binding of the late XVth century



Fig. V. Contribution Book of the Klagenfurt Bürger-Spital. Dated 1585. Rather excessive 'all-over' decoration including the arms of Carinthia and the city of Klagenfurt

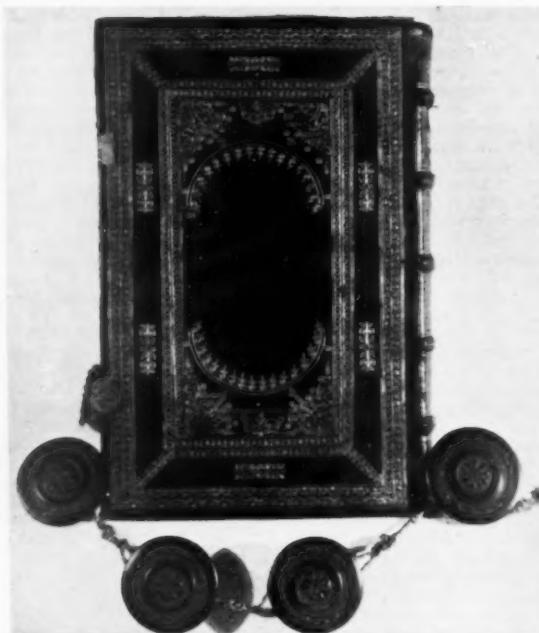


Fig. VI. Estate Book of the Counts of Lodron. About 1630. Illustrating the development of a new style which owes nothing to oriental prototypes

Fig. VII (right). A 1727 edition of Virgil, bearing the arms of the Habsburg Emperor Charles VI (d. 1740). Presumably a school prize

and gilt ground. These designs, which were derived ultimately from Persian originals, were a commonplace of German ornament of the Renaissance; engravers such as Virgil Solis and the lesser Nürnberg masters did much to extend and popularise their use. Similar bindings to that here illustrated were produced over so wide an area as Saxony in the East and England in the West. The roll-tool borders are worthy of notice; of these the outer is composed of running foliage and the inner of the familiar Renaissance medallion heads, sprigs of foliage, acorns, bunches of grapes and flowers.

The second of these two bindings, of which the front cover is shown in Fig. V, reverts to mediaeval practice, in that it is equipped with brass mounts. The heraldry stamped on the cover consists of the coats of arms of the Province of Carinthia and the city of Klagenfurt. Between the two coats of arms are stamped the initials C.W., probably those of the official who commissioned the binding; they seem to occupy too prominent a position to be those of the binder himself. The decoration of the ground of the central field with a pointillé pattern is an early form of ornament which was soon to develop into the more beautiful 'semis' often found on French royal bindings of the late XVIth and XVIIth centuries. The mounts, which are of thin sheet brass, are stamped with a delicate foliage pattern against a dotted ground. Each of these mounts bears the initials G.S. and the sign of a Moor's head, presumably the initials and maker's mark of the craftsman who cut the stamp from which the mount was made.

A second of the Estate Books (Urbar) of the Gmünd property of the Counts of Lodron, now deposited on loan in the Klagenfurt Landesarchiv, is illustrated in Fig. VI. Like the other Estate Book shown in Fig. III, the Austrian origin of this binding is a matter of presumption rather than certainty, but in view of the relative poverty of communications between Carinthia and Germany, it is unlikely that Count Lodron would have looked far afield for the purchase of an Estate Book. It is therefore in all probability Austrian work, and may well have been produced in Klagenfurt. This attractive binding is not indebted to Persian designs for its decoration but makes use of a number of new motifs of clearly Western European origin. Not only is the outer border of original design, but the corner-pieces to the inner rectangular frame show a definite advance in that they are built up "aux petits fers" instead of being impressed with a single stamp. These corner pieces consist of a mask set underneath





Fig. VIII. 1786 edition of Livy. A remarkably late survival of Rococo, only possible in the provincial obscurity of Carinthia

a baldachin and enclosed in a framework of scrolls and flowers. This design of a mask or figure crowned by a baldachin was a favourite item in the stock of ornament used by the goldsmiths of Augsburg and Nürnberg. The binding is not dated, but from the manuscript entries it is possible to ascribe it to the second quarter of the XVIIth century. The sparing use of ornament is not by any means characteristic of mid-XVIIth century binding in Austria, but this example has a quiet dignity, which reminds us that in period it dates from just that moment when the fantasies of Mannerist art in Austria were giving place to the sober grandeur of early Baroque.

The five bindings illustrated in the first part of this article have all remained in the possession of the persons or institutions which originally commissioned them until their transfer in recent years to the Landesarchiv in Klagenfurt. They can therefore be regarded with more certainty as of Austrian origin than the following examples whose history prior to their acquisition by the Klagenfurt Landesarchiv is unknown.

Fig. VII illustrates a 1727 edition of Virgil, printed in Padua and bound in brown calf. The binding is stamped with the armorial bearings of the Emperor Charles VI, who died in 1740, and it can therefore be ascribed with certainty to the period 1727-1740. Apart from the heraldic interest, the binding is not of outstanding quality though it must presumably have been a presentation volume. The essential qualities of Baroque seem to have required a more plastic treatment than could be achieved on a bookbinding and the great achievements of Baroque art in Austria are not therefore truly mirrored in Austrian bookbinding.

The last three bindings all belong to the latter half of the XVIIIth century and are decorated with gay Rococo designs of a type which was so successfully developed in Austria. The binding in Fig. I covers a prayer-book, apparently according to the model specified for use by members of the court of the Empress Maria Theresia. It was published in Vienna, but has no date of publication. The binding, which is of red morocco with inlaid green corners, appears to date from the third quarter of the XVIIIth century. It was bound by the publisher, Franz Leopold Grund, who describes himself on the title-page as (in translation) "Bookbinder in the vaults next to the main portal of St. Stephen's Cathedral in Vienna." A fine

series of similar bindings are preserved in the Nationalbibliothek in Vienna. While the design of this binding is simple enough, its delicate Rococo scroll border and effective colour contrast are attractive features. The gilt trellis ornament on the green corner panels and the wave ornament in blind tooling applied to the whole surface of the binding are also worthy of notice; it is a modest example of that style which was brought to perfection in the interior decoration of the palace of Schönbrunn, designed by the Italian architect, Nicholas Pacassi, for the Empress Maria Theresia.

The Rococo style of ornament remained current in Central Europe long after it had, in Western Europe, given way to ornament derived from the remains of late Roman civilisation discovered in the course of excavations at Pompeii and Herculaneum. The next two bindings date from the last decades of the XVIIIth century, when, even in Austria, Rococo was a waning fashion. Of these, the first (Fig. VIII) still shows no trace of the neo-classical style. It is a Zweibrücken edition of Livy in 1786, bound in brown morocco with a gilt dentelle on the sides. The latter, composed of scrollwork, Rococo flowers and cornucopiae, is skilfully constructed from small tools, but as in the case of the binding in Fig. VII, the pale gilding used on the covers has largely disappeared, giving an effect as of blind tooling.

The last binding illustrated bears on the back the date 1793 and the name "Salzburg." As the book was published in Mannheim in 1782, these details would seem to refer to the place and date of binding. The latter is of brown calf leather and bears the arms of the Cardinal Archbishop of Salzburg together with the initial letters of his title and date of his appointment. In the upper field of the escutcheon are the arms of the bishopric of Salzburg, and in the lower, the family arms of Hieronymus II, Archbishop of Salzburg, Count of Colloredo. The Greek urns stamped on the back of the binding reflect that neo-classical influence which determined the character of contemporary French bookbinding, but the labels on the back in soft pastel colours and the floral border are characteristic of Austrian Rococo. Though the design is attractive, the tooling on this as on the other XVIIIth century Austrian bindings illustrated, is coarse in comparison with contemporary French work. It must not be forgotten that with the one exception referred to, the bindings illustrated have been drawn from the collection of a Provincial Archive and do not therefore display quite the splendour of those fine bindings preserved in the former Hof-, now Nationalbibliothek in Vienna.

Acknowledgments are due to Mr. Rudolf Leon of Klagenfurt for permission to use the set of colour blocks from his forthcoming publication "Schöne Einbände 1450-1850."

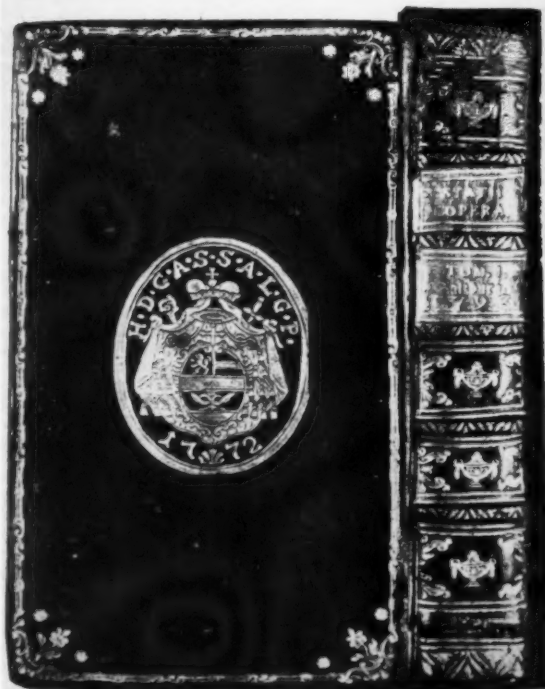


Fig. IX. A Salzburg binding of 1793, bearing the arms of Hieronymus II, Archbishop of Salzburg



## TWO FINE EXHIBITIONS

BY HORACE SHIPP

TWO Exhibitions of a magnitude which demands special attention are on in Britain now: one is the imposing array of Danish Art Treasures at the Victoria and Albert, the other is an exhibition of the work of Richard Wilson at the Birmingham Art Gallery. There seems at first glance little common ground between them; but I found myself making comparisons and finding affinities, affinities based on that honest-to-goodness quality which marks almost every work of every period in the Danish show and which led Wilson to abandon twice at least the road to success during his lifetime and earned for him the soubriquet "Honest Wilson."

"But, Honest Wilson, never mind,  
Immortal praises thou shalt find,"

they wrote of him in his own day, and the prophecy if not the injunction to indifference has proved justified. Wilson *did* mind. He was a very angry and embittered old man when he died in 1782—angry with the knowledge that Reynolds, Gainsborough, Romney and half a dozen others were earning thousands of guineas, painting the portraits which he might have done had he not turned his back on portraiture; embittered with the thought that the classical landscapes of Claude and his imitators were the richly patronised fashion and that he had deliberately abandoned that fashion to explore the new path of romanticism. We will hope that he looks down from his star in the painters' heaven and sees the homage which is rightly his in such an exhibition as this at Birmingham. Honest, indeed, he was; and the real pioneer of British landscape painting.

Let us first, however, pay our tribute to the Danish Art at South Kensington. It is an excellent exhibition: the right size, finely chosen, and beautifully displayed. The Catalogue is a model of its kind; and I welcomed a notice that guide-lectures are to be given daily in the afternoons, and that a guide-lecturer is available for special parties if applied for. These great exhibitions need that personal introduction to the uninitiated if they are to serve fully their purpose of introducing.

The difficulty, as well as the fascination, of an exhibition of objects extending from amber figures of a bear and a bird dating from earlier than 5,000 B.C. to the art and crafts of our own day is that inevitably one must measure their values with several different yardsticks. The first we approach from the standpoint of anthropology, the revelation of pre-history in Northern Europe; the second we assess against School of Paris inspired art of our period. The Museum and Art Gallery often share a roof, but they do not share the same viewpoint, although we may judge prehistoric magic figurines as pure form or contemporary sculpture and painting for their social significance.

So as we pass through twenty-one rooms into which certain of the galleries of the Victoria and Albert have been cleverly reshaped we have continually to adjust and readjust our minds. The Bronze Age exhibits and those of the Stone Age, the Iron and the Viking Ages, are thrillingly represented. Often the forms are aesthetic; but truly we look at the piece of an oak rudder from a Viking ship as a museum treasure; whilst, at the other end, a painting by Edvard Weie or a sculpture by Gerhard Henning has only aesthetic meaning. Again much of the portraiture has chiefly historic importance and doesn't greatly matter as painting if one views it against the whole art of Europe. Yet I greatly enjoyed the portrait of Lady Edel Hardenberg painted in the late XVIth century by Tobias Gemperle when the eyes of Denmark were turning away from German culture to that of the Netherlands. How little we know of these Northern Court and aristocratic painters of that period. It is not the least exciting aspect of such an Exhibition that it turns our minds to them.

The sculpture also brings us names of men of whom we know all too little and works of anonymous Gothic carvers excitingly beautiful. Thorwaldsen, of course, belonging to the Renaissance tradition which so preoccupies us, is here—not quite at his best, be it said—but we think of him as a European rather than a Danish figure and do not go to this Danish show to see his "icily regular, splendidly null" neo-classicism. Rather we thrill to newly-found treasure in such pieces as the anonymous ivory carving from the Benedictine church in Zealand which is surely one of the loveliest mediaeval ivories in existence; or the elegant and racy "St. George and the Dragon," the very large oak carving by Hans Bruggeman of the early XVIth century. Of such things we do not know enough, and they bring a new vision.



Figure from a Crucifixion Ivory. First half XIIIth century.  
"One of the loveliest mediaeval ivories in existence."  
Herlufsholm College.

One could have wished for a little more modern sculpture, for these Scandinavian countries are enjoying something of a renaissance in that art. Kai Neilsen is well shown and there are two of Gerhard Henning's fine pieces, but I would have wished to see something of Nellesen, whose work in the Olympiad Exhibition was so striking. However, all exhibitions of this kind have their sins of omission, and it is part of the value of this one that the picture of Danish art is so complete. Even the music and literature are hinted in the charmingly sentimental exhibit of Hans Andersen's hat and travelling trunk and the rope he carried on his travels lest the hotels in which he stayed should catch fire; or in the fine drawing of Kierkegaard the mid-XIXth century pioneer of "Existentialism" whom we have only discovered in recent years.

Perhaps it is the craftwork rather than the pure art, the historical, the literary, or the museum pieces which finally yields some spirit we would claim as Danish and proudly ally to our own. Furniture—from the truly magnificent oak bridal chests of the XVIth century to the contemporary elegance of such a piece as the writing-table designed by Ole Wanscher and made by Iversens—plays a large part in the Exhibition. The later work is largely influenced by our own XVIIIth century cabinet-makers though it shows nowhere the Chinese *motif* which became so pronounced in our own work for a time. These Danes are always a common-sense, practical people, and their furniture, their silver, and much of their ceramics beautiful by reason of its simplicity and honesty of purpose—"functionalism" we should call it now. There was, however, one period of the furniture between the early chests and the Empire elegance when functionalism did not operate. The breath-taking mid-XVIIth century four-poster bed by Peter Jensen Colding from a manor house in Jutland, or the oak cupboard from Zealand are rich—too rich—with carving in the heavy Germanic fashion.

One of the outstanding spectacles of the Exhibition, the famed



## TWO FINE EXHIBITIONS

XVth century tapestries from Kronberg Castle illustrating the history of the Danish kings, occupy the whole of the long wall of the largest gallery. On this occasion they can be seen reunited with the exquisite canopy which belong to them but which the Swedes took away and keep in the National Museum at Stockholm.

The pictures demand an article to themselves; for once again we know all too little of these Danish artists, and this acquaintance with their work gives us the delight of the unusual. There is little direct influence of the classical Italian painters save through the French, and the most satisfactory work is the period when C. W. Eckerberg (1783-1853) returned from Italy and started a distinctly nationalist movement, with an advocacy of direct reference to nature and their own landscape. Constantin Hansen and Christen Købke stand high among those he influenced in this way, and one charming study of the "Sisters of the Artist" by Hansen (1804-1880) is truly exquisite.

To turn from this solid, scholarly Danish work to the Exhibition of our own Wilson at Birmingham is to experience no fundamental change of spirit.

"... returned from Italy and started a distinctly nationalist movement, with an advocacy of direct reference to nature and their own landscape"—

the words I have written of Danish Eckerberg might as truly be applied to Richard Wilson. We have grown in the last few years to realise that Wilson is a giant among our painters. As recently as 1905 Sir James Linton, writing of him, could say:

"Poor Richard Wilson, in spite of the constant exhibition of his work in the National and other Galleries, is almost as much unappreciated to-day as he was during his lifetime."

Perhaps the tide turned when in 1925 the Tate Gallery held a Wilson Exhibition which afterwards went to Manchester. J. B. Manson, then Director of the Tate, praised him; and the bringing together of a real body of his work firmly established his quality. Another Exhibition at the Ferens Art Gallery at Hull in 1936 continued the task; and this magnificent show at Birmingham should finally give Wilson his place among the very greatest of our landscape painters.

All through the centuries the discerning have recognised his power: Zuccarelli and Vernet in his own day; Turner who in his middle period used Wilson as one of his own stepping-stones to the ultimate achievement of his painting; Constable who wrote:

"I went to the Gallery of Sir John Leicester (Lord de Tabley) to see the English artists. I recollect nothing so much as a large, solemn, bright, warm, fresh landscape by Wilson which still swims in my brain like a delicious dream. But the mind loses its dignity less in adversity than in prosperity. He was one of those appointed to show the world the hidden stores and beauties of nature." This picture was, of course, that of "Tabley House" which Lord Ashton of Hyde has loaned to the Birmingham Exhibition. It was the last picture exhibited by Wilson, the fruit of his later years, for he exhibited it in 1760, two years before his death. It was, probably, too, the last of his commissions to paint the country seats of the aristocracy: the task with which the rather embittered man of 66 eked out his small salary as Librarian to the Royal Academy. For the next year his brother died and left him the tiny property in his beloved Wales, and he was able at last to paint the vision which he alone saw, since the sun of Claude had blinded the eyes of all men else. So for little more than one year he entered into his heritage of Romantic painting, bringing to it the half-century of scholarship in the classical school. So he came to leave us the "Snowdon," the "Summit of Cader Idris": the former wherein classic formalism still holds the reins though loosely: the latter where he has abandoned formulated picture making absolutely to the wild spirit of the mountains. In Chinese art we have his sense of grandeur and of line, of the utter subjection of man to nature, that "Beauty which belongs to the transcendental and metaphysical order" of which Maritain, the Catholic French philosopher, speaks. "Possessor he," says Ruskin of Wilson, "of the evidently blessed peace of things." He started something new in British art, and a few years later at the house of Dr. Monro two young men were carrying that new thing forward as they learned their technical job copying Wilson's work. Turner, Girtin, Constable: our three greatest men were his true disciples.

The Exhibition at Birmingham, with almost an over-emphasis on his roots rather than on the fruits of his genius, shows a very great deal of his classical work during the Italian days, and the semi-topographical studies of the lordly houses of England into which he translated it on his return. It shows also the influences which formed his art: Zuccarelli, Vernet, Canaletto from Italy; Cozens and Samuel Scott among the English topographical artists; and Claude's "Enchanted Castle" as a supreme example of pure classicism—that classicism which he learned so well and rejected so courageously.

One of the most fascinating of the exhibits is the collection of drawings made for Lord Dartmouth, with whom he travelled through



"Tabley House," by Richard Wilson.  
From the Collection of Lord Ashton of Hyde.  
Copyright strictly reserved by the owner.

Italy to Naples. These twenty-five drawings, famous at the time, and mentioned in the Farington Diary, have been missing since the beginning of the XIXth century and have only recently been rediscovered by the present Earl of Dartmouth, who has loaned them with a number of other works from his collection commissioned by Wilson's patron and friend, the second Earl.

Those Roman years must have been the happy days for Wilson. He went there with a reputation as a coming portrait painter planning to continue his studies in this art. He was accepted and praised by Vernet and Zuccarelli at a time when Vernet was the accepted leader of the fashionable classical art. "Don't talk of my landscapes when your own countryman paints so beautifully," said this *arbitrator elegantiarum* to the Milords taking the Grand Tour, and he persuaded Wilson to abandon portraiture for landscape. In those Italian days he was friendly with Reynolds, though the day was to come when his difficult nature was to antagonise the successful portraitist, for Wilson had what Whistler called "the gentle art of making enemies." Back in England he put his foot on the first rungs of the ladder of success again in his new phase. The Duke of Cumberland commissioned a picture and he painted the "Niobe." Then the King commissioned a painting of Sion House, and the story of how His Majesty's emissary thought sixty guineas too much and Wilson wittily suggested that the King might pay by instalments has become classic. Alas, one did not wisely exercise that kind of wit on the Hanoverian royalty, and it was the end of patronage on the highest level for Wilson. So Wilson in England became a topographical artist, accepting commissions (when he could get them) to portray the great houses. The Exhibition at Birmingham shows what genius he brought to the task.

Perhaps destiny had its own way for him. At least in our own day we are learning how great he was, and this new and excellent Exhibition should help in that lesson, and make Birmingham a place of artistic pilgrimage.

## BIRMINGHAM CLOCK- AND WATCHMAKERS of the XVIIIth and early XIXth centuries—PART II

BY W. A. SEABY

THE Birmingham City Museum possesses several good watches and movements by Birmingham makers (Figs. I and II): a pinchbeck pendulum watch with silver foot to the balance cock by Thos. Webb, c. 1740; a movement with finely engraved cock and backplate and silver dial, c. 1735-40, by Edward Gratrex; a similar verge and backplate, c. 1740, with white enamelled dial, by James Stretch; and a verge movement with cock finely pierced

and Dr. William Small, the mathematician and friend of Boulton, in 1773, for a new method of "constructing Time-pieces of much more simplicity than hath hitherto been in use," by employing sectors, racks and levers instead of wheels, and escapements instead of pinions, etc. In 1772 Small invented a one-wheel clock which was made at Soho, but it seems never to have been put into production. He writes to James Watt at Glasgow: "When my clock

Fig. I. Verge Watches.

(Left) Late XVIIIth century by T. B. (Thos. Brown)

(Centre) Fine pendulum watch by Thos. Webb, c. 1740

(Right) By Paul Griffis, 1781

All of Birmingham.  
Birmingham Mus. Coll.



showing the figure of Nelson set in trophies and scrollwork, dating from 1803, by William Hair. Other watches and movements are by William Twells, c. 1770-5; Paul Griffis, 1781; Thomas Brown, 1790; William Waight, 1792; A. Solomon, c. 1800-10; James Ward and J. Firdirer, both early XIXth century.

The firm of Gimblett and Vale is certainly the earliest in Birmingham, and perhaps in England, to start a wholesale business in watches. William Vale was established at 6 Colmore Row as early as 1757, when he repaired Yardley clock for half a guinea. By 1766 he and John Gimblett, Jr., had set up as wholesale watchmakers at 106 Snowhill, while in adjoining premises were workshops and warehouses for the manufacture of metal toys and objects in tortoiseshell japanned metal and lacquer work. They were also under the management of Gimblett, but were later taken over by Boulton. In 1766 Lady Sophia Shelburne records that in company with her husband, the Earl of Shelburne, she visited the Soho manufactory and several other factories in the town, including Gimblett's in Snowhill, where she purchased a watch for an Eton schoolboy. In 1772 Gimblett advertised for seven or eight watch finishers, a watch engraver and watchcase maker, and at this period the factory seems to have been in a most flourishing state. It was shortlived, however, as in 1781 *The London Chronicle* records that Gimblett had been made bankrupt. Long case clocks by William Vale exist in some numbers. Most appear to be marked "Vale, Birmingham," or "Vale, Coleshill," where he must have opened another workshop. (An engraved brass dial of a long case clock by Wm. Vale is shown in Fig. III.) The Levy book shows that he was at 107 Snowhill as late as 1777, and that Lee had set up with Gimblett in the adjoining premises by this date.

Another early factory was that started in 1772 by Thomas Osborne and James Wilson in Colmore Row for making "white clock dials in imitation of enamel in a manner entirely new." The partnership was dissolved in 1777, J. Wilson continuing the business well into the XIXth century. Osborne seems to have died in 1779, but his wife Anne and her sons carried on a trade in dials at Great Charles Street and Whittall Street till 1790 and probably later. Other prominent makers of watch and clock parts were: William Francis, c. 1808-33, and William Nicholas, c. 1785-1825 (watch dials); William Mordan, c. 1797-1812 (watch and clock springs, chains, verges, hands, etc.); A. Solomon and Son, c. 1787-1812 (clock and watch springs, dials and other watch materials); William Tovey & Co., c. 1770-1780 (clock and watch springs, fuzes, chains, etc.); Wm. Barnsley, c. 1774-1781 (watch chains); George Barnett, c. 1803-1825 (clock and watch hands); Wm. Whitmore, c. 1785-1812, and Thomas Gill, c. 1748-66 (clock- and watchmakers' tools); Samuel Pemberton & Sons, early XIXth century (watch cases); William Worton, c. 1770-1797 (mechanical chimes, etc.); Henry Knight, c. 1818-1850 (turret clocks, bell founding clock forge work, musical clocks, etc.). Altogether a total of 155 names of craftsmen engaged in the watch and clock trade are known in Birmingham up to 1825.

Inventors were few in Birmingham, but amongst those who took out patents were Henry Knight for a watchman's tell-tale in 1827; Samuel Boulton Harlow in 1789, for a ratchet watch-key, a "Johnnie Wap" as they were later called;

with one wheel was finished I found it too complicated and have now got one with no wheel and only one sector with 75 teeth. It strikes, repeats, shows hours, minutes and seconds and goes 8 days with usual descent of weight. This is to be ranked in mechanics as riddles and rebuses in Poetry."

It is somewhat surprising that neither of the great authorities on English clock- and watchmaking (G. H. Baillie and F. J. Britten) has recognised in Matthew Boulton a clockmaker of considerable standing in the XVIIIth century. It is true that his work in clock-

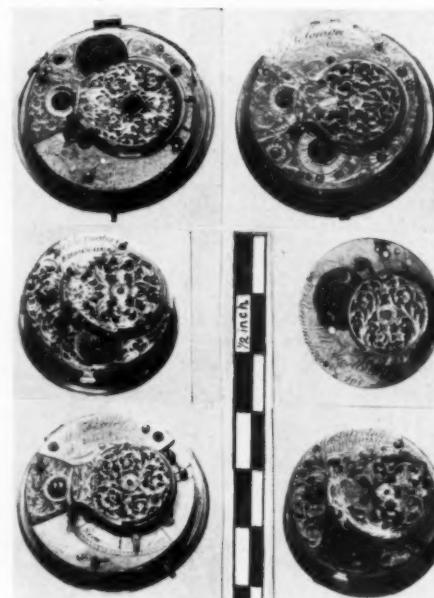


Fig. II. Verge Movements by Birmingham makers, 1730-1880—the earliest that by Edward Gratrex (left centre).  
Birmingham Museum Collection

# BIRMINGHAM CLOCK- AND WATCHMAKERS



Fig. III. Engraved Brass Dial of a long cased clock by Wm. Vale, Birmingham, c. 1775-80. Birmingham Museum Collection

"I have no conception of the quantity of D'or Moulu they (Boulton and Fothergill) have sold chiefly abroad. You remember a poor Venus weeping over the Tomb of Adonis—a Time-piece. How many do you think they have sold of this Group? 200 at 25 guineas each."



Fig. IV. Clock with enamel plaques by W. T. Craft; elaborately decorated in ormolu. Probably by Matthew Boulton, c. 1770-75. Courtesy Frank Partridge & Sons Ltd.

making has been completely overshadowed by his later engineering achievements, but that he did make clocks at Soho in considerable numbers is proved by statements in contemporary letters. H. W. Dickinson, who wrote Matthew Boulton's biography in 1937, outlines his work on clocks and quotes the following letter from Boulton to his wife, written while on a visit to London: "I find philosophy at a very low ebb in London, and I have therefore brought back my two fine clocks which I will send to a market where common sense is not out of fashion. If I had made the clocks play jigs on bells and a dancing bear keeping time, or if I had made a horse race upon their faces I believe they would have had better bidders. I shall therefore bring them back to Soho and some time this summer will send them to the Empress of Russia, who I believe would be glad of them." The clocks were indeed presented to Catherine the Great the same year. About 1770 Matthew Boulton sold cassolets and other ornaments in ormolu to George III, amongst which was a clock mounted with the figure of a weeping Venus. Wedgwood, writing to Bentley about 1767, says:

James Keir, too, in his obituary notice of his great friend in 1809 acclaims him a clockmaker of distinction, and states that only his other occupations prevented Boulton from manufacturing clocks by machinery on a large scale. It is unlikely that Boulton himself possessed the skill required in making an accurate time-piece, but almost certainly he possessed enough technical knowledge to supervise the work of assembly in his factory. Yet since he had business dealings with John Whitehurst, the celebrated clockmaker of Derby, and as Thomas Wright of Poultry, London, was responsible for the movement of Boulton's clock for the King, we may assume that the best class of clock mechanism was not produced at Soho.

Whatever may have been his status as a clockmaker, Boulton's work in "Blue John" and ormolu is unrivalled in England, and after his removal to Soho in 1762 we find him competing with the French in the European capitals, including Paris itself. From three clock cases, all probably made at Soho, we see that here was the nearest approach in England to contemporary French work. A cartel clock (Fig. V) in a pressed bronze case differs in design from French examples of about 1760-70 only in the symmetry of its rococo case and in the details of the hands; the material used, however, is typical of Birmingham. A mantel clock with enamel plaques signed by W. T. Craft (fl. 1774-81) is a monumental composition of ormolu motifs and far removed from French elegance in the completed article (Fig. IV). The third clock, the centre piece of an Adam mantel suite in Blue John, is a classical urn with ram's head ormolu handles, having as dial revolving bands of numbers around the neck. Two small extra handles supporting a lid are reminiscent of the debasement in classical work so often produced by Wedgwood, with whom Boulton was associated at this period (Fig. VI).



Fig. V. Cartel Clock imitating French Rococo style with pressed sheet bronze case by Matthew Boulton, c. 1765. Birmingham Museum Collection



Fig. VI. Blue John Clock with ormolu ram's head handles and serpent indicator to rotary dials. Pedestal of Blue John. Probably by Matthew Boulton, c. 1770. Courtesy Frank Partridge & Sons Ltd.



# MAHOGANY FURNITURE IN THE COLLECTION OF MISS DAPHNE IONIDES

BY MARGARET JOURDAIN

THE appreciation of English furniture of the *Director* period was an unusual taste at the date the late Mr. Ionides (son of Alexander Constantine Ionides<sup>1</sup>) formed his collection, and two of the pieces (a commode and an armchair) correspond with designs in the *Director*. The *Director* was, of course, a pattern book to which, as J. T. Smith notes, "the trade formerly made constant reference,"<sup>2</sup> but there is a case for attribution to the workshop of Thomas Chippendale where the pieces show a high standard of craftsmanship.

There are several pages of designs in the *Director* for French commode tables, commode tables and French commodes. All (with one exception) are serpentine-fronted chests of drawers resting upon short cabriole legs or bracket feet richly carved. In one design (dated 1753) the centre section opens as a cupboard. Very few of these commodes have survived. In the commode (Fig. I) the design is an "essay in contrasted and diminishing curves, the long sweeping lines of the cabriole corners foiled by the scrolled base." The front appears to be fitted with two tiers of drawers, but open as two cupboard doors. The large gilt brass handles are combined with a (dummy) escutcheon. The veneer on the top and front is of figured mahogany, and the carved detail on the legs and base is crisp and lively. The companion commode is in the collection of Mrs. Arnold Foster at Bassett Down<sup>3</sup> House, and it was pointed out that the design, with certain modifications, was based on Plate XLIII in the *Director* (1754); which was repeated in the 1762 edition. In this third edition of the *Director* there are twelve designs for Chinese chairs, but though this vogue was widely spread, it is rare to find an example corresponding to these. The armchair (Fig. II) corresponds to a *Director* (dated 1752) in every detail, except that the block above the legs is finished with a rosette, and a leaf ornament is omitted on the back. The legs follow the treatment shown in the left leg of the design (Plate XXVII, 1762 edition). In the design of the single chair (Fig. III), the back is formed of loopings



Fig. I. Commode, companion piece to an example based on Plate XLIII in the *Director*, 1754, and in the 1762 edition.

centring in a rosette and relieved on the serpentine top rail of the upper part of the uprights by delicate foliage in low relief.



Fig. II. Chinese Chair after a design in the *Director* dated 1753.



Fig. III. Single Chair, circa 1755.



Fig. IV. Mahogany Tea Table much in demand in mid-XVIIIth century.

## MAHOGANY FURNITURE—MISS DAPHNE IONIDES'

The tripod table (Fig. IV) is a type much in demand in the middle years of the XVIIIth century, but not illustrated in the *Director*. The top, made of one piece of wood, finished with a moulded and scalloped rim, is shown in its tilted position. The tripod is carved on the knee with rococo ornament in low relief.

In the trade pattern-books of the second half of



Fig. V. Table Clock veneered with mother of pearl, c. 1690. Movement by Henry Perry.

the XVIIIth century, chests of drawers appear subordinate to French commodes; but the existing serpentine-fronted chests with carved mouldings and keel-corners are also very decorative objects. The chest (Fig. VI), which is fitted with three drawers and veneered with mahogany of a lively figure paired in the centre of each drawer, is a little later in date than the three preceding pieces, and is elegant in design. The keel-corners and the apron are carved with foliage, and the top is bordered with a carved moulding. Considerable attention was given in the late XVIIth century to the production and decoration of square-fronted table or bracket clocks, veneered with ebony, marquetry veneer, tortoiseshell, or rarest of all, mother of pearl. The table clock (Fig. V) is an instance of this rare casing, which is further enriched by applied mounts, frets and lifting handle of gilt brass of fine quality. The movement is by Henry Perry, and the back-plate is finely engraved.

<sup>1</sup> Died 1890. <sup>2</sup> *Nollekens and his Times*, p. 828. <sup>3</sup> Described and illustrated by Ralph Edwards in *Country Life*, October 13th, 1928.

FRANK FREEMAN: HUNTSMAN. By GUY PAGET. (Edgar Backus. 21s.)

Collectors of Sporting pictures about which Guy Paget writes in *APOLLO* are likely to have an innate enthusiasm for hunting and will welcome this book out of the usual run of collecting and art topics. The author, to quote his own words, "endeavours to show the character of this strange, silent shy being who hated all publicity and was indifferent to flattery as a tortoise to stroking," and of whom Lord Beaufort in his foreword says: "Frank Freeman . . . and Lord Annaly, the Master, were probably the greatest combination that the fox-hunting world has ever known." The book is dedicated by special permission to H.R.H. The Princess Elizabeth, whose first hunt is mentioned in the closing pages.



Fig. VI. Mahogany Chest of Drawers, c. 1760.

### AN OMNICOMPETENT ARTIST

THE WORK OF WILLIAM KENT. By Margaret Jourdain. (*Country Life*. £2 2s. net.)

ALTHOUGH this year marks the bicentenary of William Kent's death, hitherto there has been no full-scale study of the man who not only dominated the taste of the early Georgian era, but whose influence can be traced throughout the whole of the XVIIIth century. This remarkable omission in the history of Georgian art has been made good by Miss Margaret Jourdain's new work. From the biographical aspect, the absence of an earlier effort has been due, no doubt, to the scanty material available. Even now, despite the publication of some newly-discovered letters between Kent and his early patron, Burrell Massingberd, and some letters of Lord Burlington and his circle, Kent the man remains as enigmatic as Robert Adam. But the important fact is that we now have a reassessment of the work of the most versatile of artists, together with a large number of illustrations of his achievements as architect, interior decorator, furniture designer, and landscape architect.

The very fact of Kent's amazing scope has been a cause of prejudice against him, although it is perhaps fair to say that at this distance from his own time it is more possible to see where it was that he excelled, and where he was no more than skilful. As Mr. Christopher Hussey says, in his excellent introduction, former critics failed to recognise in him "one of the last upholders of a great Renaissance tradition, that of the omniscient artist; indeed, one of the very few of that order begotten by England." That he did not, in fact, excel in all his pursuits is beside the point. There is no attempt in the new monograph to minimise his shortcomings. There is no lessening in the scholarly attention to fact and detail which we expect from Margaret Jourdain's hand. Apart from being the "Raphael Secundus" that his early patrons expected, he was no more than a mediocre painter. As architect, his principal rôle was to be "the leading executant of the (Palladian) movement, of which Lord Shaftesbury was the philosopher and Lord Burlington the impresario." He was at his best when he made himself, as he did wholeheartedly, the servant of Burlington's theories, although he could turn Gothic, Chinese, or Rustic, when demand arose. That there are but few of Kent's architectural works surviving to-day does not make it easy for an author to make a proper evaluation of his place in architecture. Of his existing works the most important are Holkham, the Horse Guards, the Treasury, and No. 44 Berkeley Square. Holkham, in Mr. Fiske Kimball's view, is

"perhaps the finest of all the English houses of the XVIIIth century." There is more scope for assessing his powers as a decorator, for, apart from his own buildings, Kent was frequently called in to furnish the interiors of houses by other architects, notably the Cube or Cupola Room at Kensington Palace, Houghton, Raynham, Ditchley, Chiswick, and the Treasury, where his use of wainscot makes a contrast to his usual elaborate stucco surfaces. It is interesting to learn that the use of the word "decorate" in its modern sense originates in relation to Kent's work. Kent's name is probably best known as a furniture designer, giving, as he has, his name to a style. The owners of rooms newly decorated in the Palladian-Italianate manner were not content with the walnut furniture fashionable in Queen Anne's reign, which, with its simplicity of style, makes so strong an appeal to modern taste, and a demand was created for furniture suitable to the new surroundings. That Kent was quick to answer this call, and, in so doing, became the first architect to design furniture, is typical of his rapacious energy. His furniture is open to the obvious criticism that it is ponderous and over elaborate, but there are two points which must be borne in mind when passing judgment on it. The first is that it can only be judged fairly when seen in the architectural setting for which it was designed, where it gains the support and proportion it must have, being, in fact, an extension of the architecture. Secondly, it should be remembered that Kent reduced to a minimum the pieces of furniture to be used. A pair of magnificent sidetables (and surely for imaginative treatment his designs for these have never been excelled) and half-a-dozen chairs were considered adequate for a saloon intended to accommodate upwards of a hundred guests. From present-day standards his sumptuous furniture is as remote, and as intriguing, as a gilded coach.

But it is not in these rôles but in another sphere that we find Kent's complete triumph. Mr. Hussey writes: "Only of recent years has the immense achievement of the XVIIIth century landscape architects in giving us the man-made humanised landscape of England begun to be recognised for what it was—England's greatest contribution, perhaps, to the visual arts of the world." To Lord Shaftesbury, whose philosophy, coinciding with the Palladian sentimental approach to the ancient world, gave the movement its moral justification, the harmony, balance, and proportion which he sought as the foundations of morals and beauty alike were to be found in nature. "I shall no longer resist," he wrote in 1709, "the passion growing in me for things of a natural kind, where neither art nor the caprice of man has spoilt the genuine order by breaking in upon that primitive state." In its relation to landscape gardening this view was developed both by Addison and Pope, the latter laying down the three rules which the new gardens were to follow—the contrasts, the management of surprises, and the concealment of the bounds. By 1728 it was easy for Batty Langley to exclaim: "Is there anything more shocking than a stiff regular garden?" The old conception of the symmetrical formal garden could not stand against the fervour of the new idealists. The landscape had to be seen with the eyes of a painter, and it was with the vision of such artists as Claude Lorraine and Salvator Rosa that "nature's genuine order" appeared sublime. "It was Kent with his peculiar range of aptitudes who first realised the capabilities . . . of the new art, and succeeded in getting it, and himself, taken seriously. All his previous experience, he then found, had been preparatory to equipping him, as no other individual, to undertake a series of operations of unprecedented nature and size."

RICHARD TIMEWELL.

## FORGOTTEN GENIUS: A light note on a dark subject

THE art-historian grows accustomed, in the course of his work, to the notion of the periodical rise and fall of great reputations. He is familiar with the strange fact that no one much before about 1860 cared at all for Botticelli, so that it is no surprise to him to realise that the standard guide-book to Italy in the early decades of the XIXth century, Marianna Starke's, should make no mention of him at all; nor is he shocked to come across Fuseli's phrases of coarse rebuke, where he speaks of Botticelli's "barbarous taste and dry minuteness" which rendered his frescoes in the Sistine Chapel "a monument of puerile ostentation." It is, in fact, such criticism as this which blows an occasional whiff of humour into the arid reaches of art-historical research.

But the art-historian, nevertheless, is not proof against shock. Browsing in an American text-book of *Literary Sources of Art-History*, recently published, I came across an elaborate table of "the most noted painters, and their degrees of Perfection in the four principal Parts of Painting," compiled in 1708 by Roger de Piles. He awarded them marks in composition, drawing, colour, and expression, and the results of his judgment are often astonishing. Rubens and Raphael come out on top with 65 marks, the Carracci and Domenichino next with 58, followed by Le Brun with 56. Van Dyck and Vanius (Gysbert van Veen) score 55, Poussin and Correggio 53, Titian only 51 and Rembrandt 50. Dürer, incidentally, gets only 36, and Michelangelo 37. But what caught my eye was Murillo, whose marks add up to 33.

Now I knew that the first Spanish artist to achieve a European fame was not Murillo, whose heyday came much later—it was Hazlitt who called the *Spanish Beggar Boys* at Dulwich, "the triumph of this Collection, and almost of painting"—not Murillo, but Ribera; and Ribera was not on De Piles' list, neither was any other Spanish painter whatever. I became suspicious, and referred to the original edition of De Piles' book *Cours de peinture par principes*. I was right; the American editor had made a mistake: it was not Murillo on the list, but "Mutien." At this point I was, frankly, stymied. Who was Mutien? Well, it turned out that Mutien was French for Muziano. Here, however, was another puzzle. I had to admit to myself never having heard of Muziano, whom this distinguished XVIIIth century critic valued more highly than Perugino, Lucas van Leyden, and Bassano. So I looked him up. Girolamo Muziano, I found, was born in Acquafredda near Brescia in 1528, and died in Rome in 1592. He was a pupil of Romanino, went to Venice where he came under the influence of Titian, and subsequently under Michelangelo's in Rome. He was known as *il Giovane dei paesi*, from his distinguished work in landscape. Pictures by him are in many Roman churches, and in the galleries at Dijon, Dresden, the Escorial, Florence, Hamburg, Loreto, Orvieto, Paris and Rheims. So much for the dictionaries—I felt reproved, I should have known about him, and determined to make a point of looking for his pictures when next I was in any of those places.

Then, accidentally, I came across a mention of him in the works of an English critic of the early XIXth century, William Young Ottley, who gives him a place alongside the brothers Matthew and Paul Brill among the landscape painters who developed that branch of art between Giorgione and Titian and the time when it was taken up by the Carracci. Ottley knew what he was talking about, and this estimate has been repeated by a distinguished modern scholar, Frits Lugt. How, then, has Muziano come to be generally so neglected? It was a question that seemed to need an answer. It is true that Thieme-Becker's bibliography gives quite a few references, and that Adolfo Venturi devotes a chapter of 33 pages to him (including illustrations), and there is a modern monograph on him by Ugo da Como, 1930, but certainly his work remains in this country almost totally unknown.

A large part of the explanation is perhaps simple enough. Muziano was a mannerist painter, mainly of religious subjects, treated in a manner which English taste of the XIXth century found especially nauseating. The Victorians could digest large meals of religiosity, provided it was dished up with the appropriate sauce of naive sentiment or touching sentimentalism; but the ecstatic contemplations of large, bearded and muscular saints, painted with a combination of religious fervour and minute realism, were apt to be too much for them. Both the subjects which he painted and his mannerist style were against him.

But there is probably more to it than this. The standard version of the history of the art of landscape during the Victorian period was undoubtedly Ruskin's *Modern Painters*, and on consulting the index of the collected edition of Ruskin's works, I found that he did not anywhere in his thick volumes so much as name Muziano once. There we have it. Even the greatest reputations die by neglect; they are kept alive only by the constant reinterpretations of their devotees. Muziano was never ranked quite among the greatest. His reputation in England was never very strongly established: the first (1816) edition of Bryan's *Dictionary of Painters* refers to him merely as "this reputable artist," and allots to him a little over half a page, whereas Murillo was "this admirable artist," and had two and a half pages. But Ruskin's neglect was even more damaging than his abuse, and so it comes about that no gallery in England has anything at all by him, that university lecturers in the history of art have not heard of him, and even learned American editors get him confused with a painter of another century and another nationality.

A. C. SEWTER.



## A Colourful Display at the Oriental Ceramic Society BY VICTOR RIENAECKER

THE recent Exhibitions organised by the Committee of the Oriental Ceramic Society at 48 Davies Street, W.1, have aroused such general public interest that they have felt encouraged to follow on with a comprehensive display of specimens of Chinese Ceramic Art confined to pieces of a single colour only, dating not earlier than the beginning of the Ming Dynasty, i.e. 1368, and including all types up to modern times. What may have seemed an unpromising restriction in the scope of the exhibition has in fact resulted in a most loyal response from members of the Society, and a quite remarkable concentration of a type of ceramic ware that will make a universal and instant appeal by virtue of its wide range of lovely colours. Such an array of exquisite hues as is here displayed is a feast for the eyes that is literally breathtaking in its beauty.

The arrangement of the cases, for which Mr. A. L. Hetherington is principally responsible, is the outcome of a very happy inspiration. The largest case contains a general assortment of various types and colours most tastefully grouped; while the remainder of the cases are designed to exploit, by the concentration and isolation of representative examples of one single colour, the fullest emotional appeal of that particular shade. Perhaps the most popular will prove to be the case containing examples of pale lavender, known as *clair-de-lune*, or *yüeh pai* (moon white), said to have been a special achievement of Nien Hsi-yao, the famous Director of the Imperial Factory at Ching-tê Chên, in the Province of Kiang-si, during the short reign of the Emperor Yung Chêng (1723-1735). There are also other colours, including a range of yellow, green, red, aubergine and white wares. As is well known, white is the colour of mourning at the Chinese Court, and is used for the ritual vessels and adjuncts of the Altar of the Year Star (Jupiter). As a general rule, absence of painting may be taken as an indication of exceptionally fine quality in the material itself. In the strictest sense of the word, this Exhibition is a joy to the eye; for colour is indeed the expression of a mood of gaiety, exuberance and optimism in the works of man as of all Nature.

It is natural that the productions of the great royal art-patron, the Emperor K'ang Hsi (1662-1722) and his almost equally illustrious successors, the Emperors Yung Chêng (1723-1735) and Ch'ien Lung (1736-1795), should predominate in an Exhibition devoted exclusively to the wares commonly known as "Self-colours" or "Monochromes." To the purist these porcelains afford more aesthetic pleasure than do the elaborately decorated wares. The productions of the latter involved division of labour to an extent scarcely exceeded by a modern industrial organisation. In his letters, the famous Jesuit monk, Père d'Entrecolles, has given a most vivid account of the system and method of work at Ching-tê Chên. Throwing, moulding, assembling of parts, the painting of the various subjects of decoration, each of these processes was the concern of separate workmen. For example, the outlines of the blue-painted decoration were drawn by one man, and filled with washes of colour by another hand. Even the line encircling the rim of a vessel was the work of a man whose part in the production of that vessel was limited to that only. A single piece would sometimes pass through as many as seventy pairs of hands. It is not surprising, therefore, that these joint creations have not the marks of personal inspiration and individuality possessed by a piece that is entirely the work of a single potter. It is this quality of spontaneity and personal impress which constitutes one of the principal appeals of the Monochrome group. The beauty and interest of a single-colour glaze, *la qualité maitresse de la céramique*, depends primarily upon a sense of shape wedded to an appropriate tone of colour; so that each enhances the essential character of the other. There can be little doubt that colour thus employed in conjunction with form can have a profound emotional appeal.

While it is certainly true, as Arthur Lane has pointed out, that in the main Chinese potters "were preoccupied above all with the substance of their stoneware and porcelain; with its massive hardness and its smoothness of glaze—qualities most readily perceived by the sense of touch," nevertheless, in the case of the group of Monochromes, the Chinese ceramic artist seemed to have become conscious of a new world of pottery in which the appeal is primarily to the eye. Monochrome ware is essentially glazed pottery, interesting for its texture and quality of colour. At every stage in its production, one is conscious of "the exploring hand on the clay, the active mind devising new means to pass

colour and glaze successfully through the ordeal of fire."

The social disturbance caused in China by the Manchu invasion, which culminated in the suicide of the last Ming Dynasty Emperor, Ch'ung-chêng, in 1643, naturally adversely affected the quality of the porcelain made at the Imperial Factory, and for several decades manufacture was only carried on under great difficulty. Numerous revolts of local chieftains against the newly-established Manchu Tartar (Ch'ing) Dynasty occurred between the years 1644 and 1681; and, during the rebellion of Wu San-Kuei, the centre of the porcelain industry was destroyed. After this rebellion was quelled in 1681, the country entered upon a period of stable government and territorial expansion which continued for nearly a century and a quarter. Ching-tê Chên was rebuilt, and there began an era which came to be regarded as the greatest in the long history of Chinese ceramic manufacture. This "Classic Period" includes the last forty years of the reign of the Emperor K'ang Hsi. During this period all the earlier known technical processes were developed to their utmost perfection; and the skill attained by the Chinese potter at that time has probably never been surpassed. The Chinese have always fashioned their pottery to a great extent in the forms of their ancient bronze vessels. Bronze forms were often adopted for the porcelain altar-set of five pieces, consisting of a tripod incense-burner (*ting*), originally a cauldron for sacrifices, a pair of pricket-candlesticks, and a pair of beakers or other vases, varied for the seasons. Smaller altar-sets would generally comprise a stem-cup for flowers and a pair of holders for incense—or joss-sticks (*joss* is a pidgin-English word, perhaps a corruption of the Portuguese *dios*) in the form of lions or cranes.

In the reign of the Emperor K'ang Hsi, ceramic forms made on the potter's wheel became popular, although the archaistic tendencies continued concurrently. But, in addition to the natural pottery forms and those of bronze vessels, many shapes were derived from fruits, leaves, flowers, and other natural objects, or were purely fanciful and eccentric. Wine- and tea-pots often assumed strange shapes. The sets of so-called supper-trays, fitted together into the shape of a lotus flower or a circle or some other geometrical pattern, were used as dishes for sweetmeats. Complete sets are rarely found to-day.

The wheel- and vase-forms naturally show innumerable variations. The common *rouleau* or club-shaped vase (*chih ch'ui p'ing*, paper-beater vase, or a smaller type, *yu ch'ui p'ing*, oil-beater vase), while sometimes hard and precise, generally possesses a subtle beauty of curve and proportion. The slender-necked bottles of the K'ang Hsi period gave place later in the century to a wider-necked type—the form with a swelling mouth known as "garlic-shape." Vases with slender necks were intended to hold flowering tree branches; and one type of long-necked bottle, tapering to a very narrow opening, was made in imitation of the perfume-sprinklers familiar in Persian pottery. A graceful and popular form, imitated from an earlier Ming type, was called *mei p'ing*, from its suitability for holding a sprig of plum-blossom (*mei*). The gourd-shaped vases were joined sections thrown separately on the wheel; and the baluster-shaped vases were made in a great variety of forms.

Articles for the scholar's table provided the Chinese potter with many opportunities for the creation of fanciful objects. These include brush-pots and brush washers, water-pots, water-droppers, and palettes or slabs for the preparation of ink, seals and boxes for seal vermilion, paper-weights, scroll-picture mounts, and small vases to hold the single flower appropriate to the season. Brush-rests are frequently in the form of a miniature range of hills, suggestive of the Hills of Longevity. Stands were used for books and vases; vessels with pierced lids were employed as incense-burners. Pierced hollow balls are receptacles for sweet-scented flowers, such as jasmine. These are sometimes described as butterfly-cages or pots to imprison the fighting crickets whose contests provided a form of sport for the Chinese; but the cages for these were generally of unglazed earthenware.

Several specimens of crackled glazes are included, for they can fairly be ranked as Monochromes. A small selection has been made to illustrate examples varying from a widely spaced or "crackled ice" crackle to the finest mesh crackle known as "trouts' roe." The crackled glazes include the cleverly achieved "double crackle" in which some of the craze lines are of one colour and others of a different pigment rubbed into them.

Chinese authorities seem generally agreed that almost the whole of the fine porcelain made during the Ch'ing Dynasty was made at Ching-tê Chên. There is, however, one notable exception; and that is the beautiful white material known as *blanc de chine*, made at Têhua, in the Province of Fukien, and which is therefore also known as *fukien* ware.

# SEALS ON CHINESE PAINTINGS

BY JUDITH AND ARTHUR HART BURLING

WHEN one looks at a Chinese painting, the vermilion of the seal (or seals) frequently presents the only note of colour. The vast majority of Chinese pictures that are considered by the Chinese connoisseur to be real works of art (as distinguished from paintings that are valued mainly for their age or historical interest) are executed in monochrome. Black ink can take on a wide range of tones from jet to the palest of greys, but the fact that the artist's seal strikes a bright note of red appears to be a fortunate circumstance. It looks so gay and appropriate and casual.

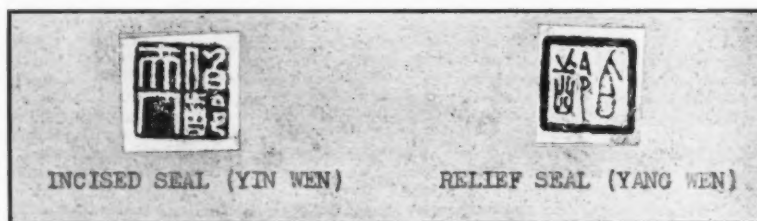
But there is nothing at all casual in either the seals chosen or the manner in which they are added to the picture. Chinese painting is a scholarly art in all its aspects, and the seal is not merely a pleasing way of adding a note of colour contrast to a monochrome picture. Nor is it simply the Chinese way of adding their signature. The seal plays a very important rôle in the composition and appreciation of a Chinese painting, and involves a careful study of two distinct branches of knowledge that are part of the equipment of every recognised artist:

1. An understanding of the art of seal cutting.
2. Training in the art of selecting the seal most appropriate to the picture, giving due consideration to its size, subject and treatment, and knowing how to place it at the exact spot where it will best enhance the composition.

A really first-class painting would not bear a poor seal mark any more than it would be accompanied by a poor example of calligraphy. This point is so important that many of the most important artists, including such masters as Chao Meng-fu (1254-1322) of the Yuan dynasty, would never entrust to anyone

According to old Chinese documents there existed in the Chou dynasty (1121-255 B.C.) a government bureau known as Chang chi, which was entrusted with the care of the Seal of State known as Pang chi. At that time it was forbidden for private individuals to have seals of their own, and it was not until the later part of the Chou dynasty that officials of State who received a year's salary of at least 200 piculs of rice were permitted to have their own seals.

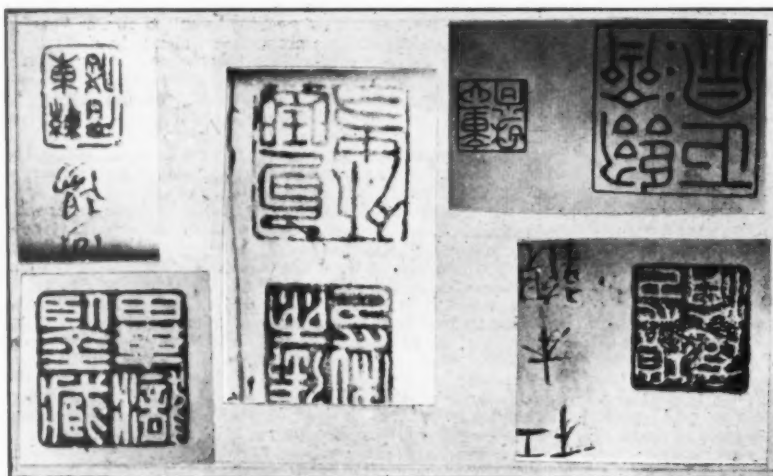
By the T'ang dynasty (A.D. 618-907) the art of seal cutting seems to have lost its hold, and T'ang paintings bear no seals or signatures.



INCISED SEAL (YIN WEN)

RELIEF SEAL (YANG WEN)

Certain doctrines of Confucianism practised in the Sung dynasty (A.D. 960-1279) which ruled that Chinese scholars should not indulge in hobbies that would kill their ambitions, discouraged a real revival of the art, but it was during this period that an attempt was made to collect the then existing Han seals and have rubbings of them printed in the form of a catalogue known as the "Hsüan-ho Yin P'u." During the Han dynasty (206 B.C. to A.D. 220) it had been the custom to bury a man's seal in his



VARIOUS SEALS ON PAINTINGS, viz.: Seals of

(Top left) Hsiang Yüan-p'ien, famous collector 1525-1590

(Bottom left) Shang Jui (painter monk), XVIIIth century—"secret idea"

(Centre) Tsang-Yü, famous calligrapher of the Yuan dynasty

(Top right) Pi Lung, an XVIIIth century collector

(Bottom right) T'ang Tai, famous artist 1736-1795

else the cutting of their seals. This tradition has persisted to the present day; for example, the famous contemporary Peking artist, Chi Pai-shih, who is now 86 years old, would never use a seal cut by any hand but his own. Those artists who do not make their own seals will only have them cut by men of outstanding reputation in the field of seal cutting.

The art of the seal cutter, referred to in Chinese as the art of the "Iron Pen," because it is necessary to use a scalpel or chisel made of iron (or other metal) to cut the seal, is an important honoured one, and has been practised from very early times.

grave with him, and, consequently, many Han seals have been and are being constantly excavated to add to the collection comprised in this catalogue.

While the art of seal cutting was not particularly encouraged during the Sung dynasty, it did not entirely disappear, and many leading artists always affixed their seals to their paintings. It was at this time that ivory was first used for the making of seals and the famous poet Su Tung-po records that he used an ivory seal.

It was not until the Yuan dynasty (A.D. 1280-1368) that seals came into general use, and pictures of that period practically

## SEALS ON CHINESE PAINTINGS

always bear the seals of the artist. That was the time, too, when famous artists began to take the making of their seals very seriously, and when many of them became proficient themselves in the art of seal cutting.

Naturally there were, and are, many professional seal cutters. In a country where practically every business document, letter, etc., carries a seal, and where the head of every household has his own chop, the main bulk of the vast number required is the work of the regular seal cutter who is not an artist but merely a craftsman. However, the products turned out by these artisans would not appeal to the scholar or artist. In Chinese seals used by painters we do not find characters in the modern style of writing, but characters in one of the various old script forms, and they would have to be cut by someone who had really studied the art of calligraphy. Also in cutting a seal the artist lays emphasis on the composition of each character, as well as on the composition of the group of characters forming the seal. Like the art of calligraphy it is a delicate and subtle one, and one that can only be practised—and appreciated—by the scholar-connoisseur.

A really fine seal, as distinguished from the commercial product, besides being cut on the surface that is to be used, is also cut on the side. This side inscription usually consists of the name of the artist who cut the seal, and the name of the owner. Sometimes there is also some poetic phrase or quotation added.

Chinese seals are cut either in relief (yang wen) or else by incision (yin wen) (see examples illustrated). The latter type is the older method of making seals, for in the Han dynasty seals were never carved in relief, being always either moulded or incised.

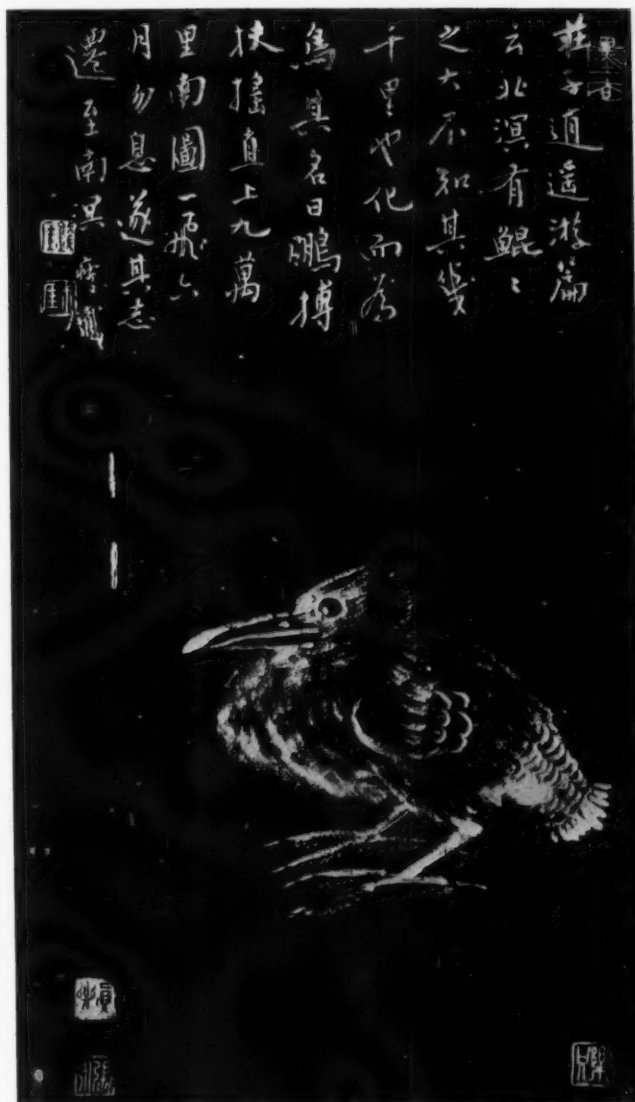
The very earliest seals were made of bronze, and were dipped in mud, but during the Three Kingdoms period (A.D. 220-280) jade seals were already in use, although this precious substance was reserved for the making of seals to be used by the Emperor only, an injunction which remained in force until the fall of the Ch'ing dynasty.

Seals have been cut in stone, copper, bronze, jade, ivory, wood, amber, gold and silver, crystal and porcelain, but probably stone is the material most commonly employed. Stones of types suitable for carving are most eagerly sought, and the stone must be neither too hard nor too soft. Perhaps the most common is the Tsing T'ien stone from the district of that name in Chekiang province, and the Shou Shan stone from the province of Fukien. The type of soapstone called T'ien Huang (yellow T'ien stone), which looks like amber, is one of the most treasured by seal collectors, while another greatly admired and sought-after type is a dark coloured stone (like dark agate) with a red streak running through it. This is known as chicken blood stone.

The Chinese seem never to have thought of using hot wax for impressing their seals. Probably this was because the seal was not used for closing or sealing documents, but only for signing them. While they originally used mud for making the impression, they gradually evolved a scarlet paste, which, before Ming times when there was no oil, consisted of red rock ground with honey and water. The best seal wax is made with cinnebar found in Yunnan and Szechuan provinces. This can be extremely expensive and, as in the case of Chinese tea, Chinese ink, and many other Chinese products, there is an amazingly wide range of price between the mediocre quality and that which is considered the finest, and for which no price is considered too high. The prices quoted are frequently startling to the uninitiated. A cheap chemically made seal wax is nowadays also sold.

From the art of the seal cutter we come to the even more delicate and involved art of the use of the seal on Chinese paintings.

One of the first rules is that a seal must always be placed just where it will look best. As one Chinese artist expressed it when we were discussing this with him: "A poor artist always puts his seals in the same place. A great artist puts them at the exact spot where they should be in order to balance the composition, or to complete a line." The size of the seal must be in accordance with the size of the painting, and the type of script



PICTURE DRAWN BY CH' IEN TSO-T' IEH, a well-known Shanghai artist and seal cutter, to illustrate correct position of seals on paintings (see text for explanations)

used, as well as the shape of the seal, must also harmonise with the picture.

Collectors and students of Chinese paintings will notice that pictures frequently bear many seals, and, while a certain latitude is given to both artist and collector, there do exist well-established rules concerning the manner in which the seals should be affixed.

A very well-known artist in Shanghai, Ch'ien Tso-t'ieh, who is now head of a Chinese Cultural Mission to Japan, and who is also one of the most renowned seal cutters in China, painted the reproduced sketch of the bird expressly for the purpose of illustrating for us the basic rules in regard to the position of the seals on paintings. These are:

1. The top seal at the right side is what is called the introductory seal.
2. The top seal on the left side gives the artist's name.
3. The seal below that bears his literary or assumed name.
4. The upper seal in the lower left corner would be the



seal of an expert, or an authority, who admired and approved the painting.

5. Below that would be the seal of the collector.

6. The seal in the lower right corner is that of the artist, too, but would not consist of any of his names. It would be what the Chinese call "A superfluous seal," or a "hidden thought" seal. This frequently shows whether the artist is very pleased with this particular piece of work or not. For instance, the artist Wang Hui (1632-1717) used one "superfluous seal" which read: "This will live for a thousand years."

Among many other famous artists who expressed their delight in their work with a "superfluous seal" were Pa Ta Shan-jen with a seal which read: "In this picture you can meet spirits," and Shih Tao with: "Place this picture inside the famous mountain—it should not be handled in a large city." These two artists were the famous monk painters of the early years of the Ch'ing dynasty whose bold, free, impressionistic technique so

girl. While he was there he once asked a famous artist and seal cutter, who was visiting him, to cut a seal for him. There was no instrument available in his house, and the artist used the girl's silver hair ornament, and cut a seal which read: "Wu chan shih" (Southern part of Yangtze river). This is a poetic phrase for a retired scholar. Chen Ta Ho afterwards became very successful as a poet and artist, and he used this as his "secret idea" seal. He said that each time he saw it, it reminded him of the time when the seal had been cut with the girl's hair ornament. Years later, when he was known as one of the three greatest scholars of the end of the Ch'ing dynasty, he had another well-known seal cutter, Tzu Li Tang, prepare another seal. The theme of this one was to express his happiness in the fact that each time he composed a poem his beloved would sing it for him. In addition to its literal, and true, meaning, this also had the "secret idea" of expressing the harmony of their life together.



PAINTING BY CHAO MENG-FU (XIVth century), one of the most famous painters of the Yüan dynasty, showing a fine and varied collection of seals of artists, collectors and connoisseurs.  
Courtesy of Freer Gallery of Art, Washington, D.C.

greatly influenced the Chinese painters who succeeded them, and who still exercise a revitalising influence on many modern Chinese artists.

Artists felt that while their paintings or seals might be imitated, nobody else could imitate, or understand the meaning of, their "hidden thought" seal. Frequently—as in all Chinese poetic writing—the seal said something quite different to what the artist really intended to convey, and the true meaning was known only to his intimate friends and associates. Often this seal was used to revive a treasured memory.

In this connection the same artist, Ch'ien Tso-t'ieh, told us the story of the "hidden thought" seals of his teacher, Chen Ta Ho. When a young man, Chen had lived in Soochow, where he had been the top scholar in the local examinations. He was then sent to Peking to compete in the Imperial examinations, and, because he was so highly gifted, all his relatives and friends were sure he would win the highest marks and be rewarded with a good official position. On the way to Peking he had to pass through Shanghai, where he met and fell deeply in love with a very beautiful sing-song girl. Thereupon he decided that the Ch'ing dynasty would soon be finished anyway, so that it was useless to compete for a high degree and strive for official position. He remained permanently in Shanghai, living in the home of the

This tender love story illustrates what these "hidden idea" seals mean to the artist, and to the artist alone.

Chinese artists frequently use a special seal for each picture, and acquire a large "collection" of them. One day in Shanghai we visited the home of Wu Hu Fan, considered the foremost artist in China now working in the old classical tradition, and who is also famous as a collector of old pictures. He showed us his large assortment of personal seals, telling us that he already had over two hundred of them. When we asked why he found it necessary to have such a large number he said that just as every painting is different so every seal must be different.

All painters do not go to such extremes as this, but there are few who do not acquire a sizable collection of different seals that they have had made for special pictures.

Paintings of the T'ang dynasty, and most of those of the Sung dynasty, bore no seal marks at all. It frequently happened that, when a picture had been definitely attributed to a certain artist, seals were faked and added by the dealers. This custom started early in the Ch'ing dynasty, and was a very unfortunate one. In the first place, even when the painting is genuine, a faked seal detracts from its value, and then the dealers—not being artists—often chose poor seals. Then they placed them in the wrong position, perhaps spoiling the whole balance of the composition.

## SEALS ON CHINESE PAINTINGS

While the use of faked seals on contracts was a punishable offence, the same did not hold true of paintings. In fact, famous Chinese painters seldom particularly minded if their seals were used by anyone else. They maintained that a true connoisseur should be able to recognise their work, no matter what seal it might bear.

In addition to the seals of the artists, most famous Chinese paintings also bear the seals of the various collectors through whose hands it has passed. These, like the faked seals, are often affixed without regard to the artistic enhancement of the painting. The Emperor Ch'ien Lung, whose seal appears on so many works, was particularly thoughtless in this respect, putting his large heavy seal right across the most delicate paintings. Often his seal appears many times on the same picture, where he added it each time he handled the piece, obviously taking more delight in his success as a collector than in the intrinsic beauty of a work of art.

Another seal very frequently encountered on old paintings is that of the famous collector of the Ming dynasty, Hsiang Yüan-p'ien (1525-1590). This wealthy and important personage, whose seal appears even on the Ku K'ai-chih painting of the IVth century in the British Museum, which is one of the art landmarks of the world, affixed his seal (or, one should say, one of the large collection of seals he owned) to an enormous number of pictures, including some of rather inferior quality.

For a long time this gave rise to a great deal of speculation, but while we were in Shanghai we were able to find out by research that Hsiang Yüan-p'ien had been a pawnbroker in addition to being an artist, a critic, a collector, a connoisseur, and one of the most celebrated art writers in the XVIth century.

Chinese connoisseurs showed us that pieces with his seal were numbered in a manner still used by pawnbrokers, and pointed out that, for the same reason, he often wrote on his pictures how much he had paid for them, something no other collector ever did.

This does not in any way detract from his reputation or standing, and, in fact, many great European fortunes were originally derived from the same source, and many great collections were started with art objects on which money had been loaned, and where the owner had been unable to redeem his pledge. It does, however, explain the unevenness of his collection. Usually when a famous Chinese expert or collector puts his chop on a piece it is taken as a mark of his approval and appreciation, but in this particular case it may merely mean that the object had been pawned with him.

"A seal is a picture within a picture" as a Chinese artist once phrased it to us; "from it one can judge the value of the artist as much as from the whole painting."

Many persons in the outside world fail to understand how entirely the Chinese artist and scholar lives in a world removed from the world around him, and we have heard surprise, and even disapproval, expressed that, in a time of crisis like that through which China and the world is now passing, many a Chinese artist continues to concentrate most of his thoughts on such matters as choosing exactly the right seal to place at exactly the right spot on a picture. The answer is that they do not consider this a trivial matter. Another Chinese painter once explained to us his feelings about such things: "In a hundred years from now most of the things troubling the world will have changed or passed away—perhaps they will be completely forgotten—but the impress of my seal on my pictures will still remain as vivid as it is to-day, and it will bear permanent witness to my quality as an artist."

## ANSWERS TO ENQUIRIES

### RED STONEWARE TEAPOT

G.E.A. (Newquay). The teapot which you submitted to me is certainly not by John Dwight of Fulham. In all probability it is of Chinese origin and of XVIIIth century date. The various markings, so confidently interpreted as reading J. DWIGHT, J.D., C.R., and 1675 or 1695, even after careful examination under a strong glass I am unable to read as marks at all. They are, I am certain, merely accidental and without any significance.

### PORCELAIN SNUFF-BOX SHAPED AS A COCK AND HEN

We still consider this not a snuff-box but a bonbonnière! Your description and sketch might have been expected to assist in a positive identification, but this has not been so. It is not easy to know why you say "the age of this snuff-box is obvious," and we

still maintain our first opinion that it is of relatively modern manufacture. We have once more conducted an exhaustive search through our library, which contains, we believe, every work likely to be of use, and we cannot relate the porcelain-set lid, the underglaze blue mark of crossed batons and bar, and the form of the piece. Many factories produced miniature figures of poultry; Bow, for example, made one which bears a considerable resemblance to your drawing, but it is not suggested that your specimen is Bow. Only an inspection of the piece could give any hope of settling the matter, and if you cared to send a preliminary request to one of the firms who regularly advertise Continental porcelain in APOLLO, it is very probable that they would agree to examine the piece and give an opinion on it. Similarly a request to the Curator, City Museums, Stoke-on-Trent, regarding your candlestick, would probably result in permission being given to send it for an opinion. We are sorry we cannot ourselves undertake the actual inspection of specimens.

### PENCILLED LOWESTOFT

I.D. (Farnborough Park). Teapot with pencilled Oriental design of figures, slightly gilt and tinted, bearing on the base an adhesive label "pencilled Lowestoft." You have been misled, like many others, by the results of a mistake made many years ago in *Chaffers*, where it was stated that true "hard-paste" porcelain was made at Lowestoft. This error resulted in a vast quantity of Chinese export porcelain being called Lowestoft, a designation which it still labours under in many instances. Your teapot is of a well-recognised type called variously *Jesuit* and *East Indian*, though the terms are not synonymous. The *Jesuit* decoration was copied from European religious or secular engravings, and both it and the other types of export china with crests, monograms and similar special decorations, were made to attract European buyers. The Chinese themselves very rightly despised this type of porcelain, which differed so fundamentally from their own exquisite taste. The main bulk of routine export china was made in the second half of the XVIIIth century, in what is known as the Ch'ien Lung era (1736-95). The ware itself may possibly have been manufactured at Ching-tê Chên and it seems generally accepted that the decoration, when overglaze as in your specimen, was applied at Canton. In the case of your teapot you are quite right in calling the decoration "pencilled," and the greyish tone of the work, the gilding and the faint tinting of the flesh are all typical. Possibly the persons depicted are not Orientals but actually Occidentals seen through Oriental eyes and given an Eastern cast of features. In a number of cases it has been possible to trace the engraving from which the decoration was copied, and you may like to bear this in mind, in the hope of effecting such an identification some day. The date of your teapot would probably be about 1770.

### BIRD AND BIRDCAGE MOTIF VARIANTS

I.D. (Farnborough Park). Small figure of an old man with a bird nest. It is not possible from the details you supply to identify this piece: much depends on whether it is pottery or porcelain, and on the type of base it possesses. Almost every factory used the "bird nest" device, but generally it is in the grasp of a young person, being in fact a variant of the much-used "bird and birdcage" motif, interpreted as *Liberty* and *Matrimony*. The mark, a C with eight numerals above it (? incised or painted) does not suggest a great degree of age, and without the evidence of your believing it to have been in your family "many many years, probably 150," one would unhesitatingly put it down to a date of little more than half that figure. Family traditions are notoriously inclined towards an unconscious exaggeration and we cannot be easily persuaded that your figure is quite so venerable as you have been led to believe. The model, from your description, is not known to us, though figures with the high-crowned hat you mention were made by several factories in the second half of the last century.

### CLOISSONNE ON CRACKLE-GLAZE PORCELAIN

E.U. (Brighton). Vase, 8 inches high, with interior of crackle-glaze porcelain and exterior cloisonné. The application of cloisonné enamel to a porcelain surface began about 1868 at Seto in the province of Owari, on the coast of the main island of Japan. Seto was a pottery site from very remote times, but the manufacture of porcelain did not commence there until the early XIXth century. The device of coating the surface of porcelain with cloisonné enamel continued until the beginning of the late war, in Nagoya, and a company, *Shippō-Gaisha*, undertook its export to Europe and America. The process is not one which has found favour with serious collectors and is regarded as a curiosity entirely devoid of reason.

HERALDRY

RHODIUS OF BRABANT AND GUJANS OF CHÛR

Mrs. S.B. (Auckland, N.Z.). It is not certain that the device on the spoon bearing the date 1571, depicting a heart pierced by two arrows and held between two hands, is part of armorial bearings, for it is not placed on a shield. Again, the legend encircling the spoon is longer than the usual heraldic motto. The presence of the coronet suggests the owner to have been of noble family. The pierced heart may be here as a device in commemoration of an engagement or marriage, as on a 'love-spoon'; for it is not a common charge in heraldry. It has been possible to find only two continental coats of arms bearing any likeness to the device in question, and they are: the Gujans of Chûr coat which was 'Azure, a heart gules pierced by two arrows in saltire argent'; and the coat of the family of Rhodius of Brabant: Gules, a heart inflamed pierced by two darts or.

SIR CHRISTOPHER LOWTHER (TEN QUARTERINGS)

The finely engraved coat of arms of ten quarterings on the signet ring with the letter c imposed on an L and the date 1642, are those of Sir Christopher Lowther, Bart., of Whitehaven. He was one of the long chain of Lowthers of Lowther, Co. Westmorland, a family of great antiquity and from whom descended the Earls of Lonsdale.

Sir Christopher was the second son of Sir John Lowther of Lowther, and was born about 1607. The exact date of his birth has not yet been ascertained, neither are there many details to be found of his comparatively short life (he died when he was approximately 37 years of age). However, it is known that he was High Sheriff of Cumberland and lived at Whitehaven in the mansion he had built for himself, and was the sole proprietor of the mines there. He was created a baronet by Charles I on the 11th June, 1642, the date on the ring, which point is stressed here, for both Collins and Foster in their Peerages give the date as 1641. He married, sometime in 1642, Frances, the daughter and heir of Christopher Lancaster, of Sockbridge, and died in 1644, only two years later, leaving an infant son, John, who succeeded to the baronetcy. When grown to manhood, Sir John Lowther did much to develop the Whitehaven coal mines, and lived to see the small fishing village, which was the Whitehaven of his youth, become a thriving and prosperous town. His son James, the 4th Baronet of Whitehaven, became one of the wealthiest men of his time; he never married, and at his death in 1755 his vast estates passed to his cousin the 1st Earl of Lonsdale. It was this Lord Lonsdale who in the year 1782 offered to build and completely furnish a man a ship of war of seventy guns, at his own expense, for the service of his country.

The ten quarterings shown on Sir Christopher Lowther's ring are identified as:

- (1) Or, six annulets sable, three, two and one. (For Lowther.)
- (2) Ermine, on a canton argent upon a mound vert a cross of the field. (For Tylyoll, or Tilioll.)
- (3) Argent, a lion rampant sable within a bordure azure. (For Burnell.)
- (4) Gules, three lucies hauriant argent. (For Lucy.)
- (5) Sable, three escallops within a bordure engrailed argent. (For Strickland of Sizergh.)
- (6) Sable, three covered cups argent. (For Warcop of Smardale.)
- (7) Sable, three martlets rising argent. (For Quale.)
- (8 and 10) Or, two bars gules on a canton conjoined of the last a mullet of the field. (For Lancaster.)
- (9) Argent, three bugle-horns sable stringed and garnished or. (For Bellingham.)

The crest of the Lowther family which is seen surmounting the quartered coat is 'a dragon passant, argent.'

MARTIN OF LONG MELFORD

H.H. (Swansea). The date of the arms on the silver tankard is approximately 1760. No tinctures are given or tricked on your sketch, which always help to identify armorial bearings, but there is no doubt that the coat of arms in question is that of the Martin family of Long Melford, Suffolk. This family is traced back to Roger Martin who was created a baronet in 1667; the baronetcy, however, became extinct on the death of Sir Roger Martin, 5th baronet. Sir Roger was the son of Sir Mordaunt Martin (1740-1815, and who, quite possibly, was the owner of the tankard) and was born in 1778. He became third judge of the court of appeal and circuit of Moorshedabad, on the Bengal establishment. He died at Burnham, Westgate, in 1854.

The Martins of Long Melford bore for their arms: Argent, a chevron between three mascles sable with a bordure engrailed gules. Crest: A martin or marten passant proper. Another crest used by

this family was a cockatrice's head between two wings. Motto: Initium sapientiae est timor Domini. The fear of the Lord is the beginning of wisdom.

WILLETT OF WHITWELL

R.W.B. (Ripley). The coat of arms painted on the leaden panel is that borne by Edmund Austen Willett, Esq., of Strathwell, Whitwell, Isle of Wight, and his children. He was the eldest son of Edmund Willett, by his wife Louisa Margaret, née Elliott, and was born 1840. He took his M.A. at Cambridge and was J.P. for the county of Hampshire. This information from *Armorial Families* by A. Fox-Davies, 4th and 7th editions, published 1902 and 1930 respectively. In both editions there is an illustration of the arms, and they appear just as in the painting sent for identification. It is probable that Mr. Edmund Willett was descended from the Willetts of Sussex who bore the same crest and motto.

The coat of arms is blazoned: Per fesse argent and gules, two barrulets between as many lions rampant in chief; a cat passant in base all counterchanged. Mantling: gules and argent. Crest: On a wreath of the colours, upon a rock, a moorcock regardant charged on the body with two fleurs-de-lys or, holding in the beak a sprig of heath also proper.

GLASS

DECANTER WITH PROJECTING RIM AT NECK TOP

H.C.W. (Bury St. Edmunds). Your decanter with white-enamelled decoration is of a type popular at the time of the Great Exhibition of 1851.

First, the projecting rim at the top of the neck is not the rare form mentioned by W. B. Honey on page 110 of his book. The rim referred to by that writer is similar to that seen on XVIIIth century bottles and is a projection half an inch or more below the cylindrical top of the neck. Your specimen shows the flanged or flared rim which was a feature of the decanters of the Anglo-Irish period and of most modern ones. The decanters engraved by Beilby had neither a pronounced flare nor projection below the neck but were finished with a slight thickening at the rim.

The interior of the neck of your specimen has been ground to take a stopper, not a cork, and the number 130 appearing on the ground surface is without doubt the grinder's number. Both the neck and the stopper of a decanter or flask were, and are to-day, invariably given corresponding numbers to ensure the use of the correct fitting stopper. The figures are usually very small scratches with a diamond.

The enamelling is certainly not in the style adopted by the Beilby family, but shows a figure often seen on enamelled glassware of the Victorian period. A number of glasshouses displayed glassware at the Great Exhibition of 1851 and many specimens were enamelled. It is most probable that your decanter is of that period.



AN APPRECIATION OF DU PAQUIER PORCELAIN

—continued from page 128

Note.—I am indebted to Dott. Vittorio Viale, Director of the Museo Civico, Turin, for a reference which helps to clear up the problem of Helkis' presence in Turin, alluded to in the second paragraph of "Jakob Helkis and Du Paquier Porcelain," *Apollo*, Oct., 1948. The statement in Thieme-Becker that Helkis was first employed in Turin before going to Vienna is repeated by Hoffman, "Geschichte der Porzellanmanufaktur von Nymphenburg," Vol. II, page 336, where he quotes as his source G. K. Nagler, "Geschichte der Porzellanmanufaktur zu München," a work published in 1834. In fact, however, Helkis' visit to Turin followed a period of employment in Vienna. G. Morazzoni, "Le Porcellane Italiane," page 193, states that a certain Rossetti, who had founded a porcelain factory at Turin under royal patronage, succeeded, in 1742, in securing the services of both Jakob Helkis and Anton Wagner from the factory at Vienna. Nagler was not actually incorrect in stating that Helkis went from Turin to Vienna, for the Turin venture was both unsuccessful and shortlived and Helkis evidently returned soon to his former employment. His presence in Vienna after his Turin visit is confirmed by his marriage there in 1746. Nagler's statement that Helkis was dismissed from Turin for incompetence is less convincing; the factory failed, like many others at the time, but it is not likely that the fault was entirely Helkis'. Later writers, ignoring the lack of success of the Turin factory or not realizing that it dated from the 1740's, have been responsible for the mistaken idea that the Trieste-born Helkis, after learning his trade in Turin, only then went on to work for a short period for Du Paquier.



BOOKS RECEIVED

OSKAR KOKOSCHKA. Introduction by James S. Plaut. Max Parrish. 15s. net.  
 ARCHITECTURE: An understanding of Robert Lutyens and Harold Greenwood. (James Barrie (Publishers) Ltd. 6s. 6d. net.)  
 GOYA, IN THE DEMOCRATIC TRADITION. F. D. KLINGENDER. Sidgwick & Jackson. £2 2s. net.



## Shakespeare Relics

A WOODEN teapot and cup and saucer must necessarily be a great rarity, but the examples illustrated are probably unique inasmuch as they are reliably reputed to have been made from the mulberry tree planted by William Shakespeare in the great garden of the house at New Place, Stratford-on-Avon, where he lived for some years before his death there in 1616.

Preserved with these relics are several documents including the original of the following letter, written, March 8th, 1857, by Will Warner, a sculptor of Stratford-on-Avon, who gave these treasured possessions to Dr. Dowsley of Clonmel, Ireland, in gratitude for the medical attention which the latter had given to his son:

"Henly Street  
Stratford on Avon

March 8 1857

Dear Dr. Dowsley. I hope you have received the small relique of our Dear shakespeare whic I requested my people to forward you let me give you a brief history of the mulberry tree that the tea urn and cup and saucer was hewn out of the tree was Planted by the Poets own hand in the garden at the back of his house which was called New place this house was the poets own property after the Death of the Poet his son in Law lived in this house and no doubt took great delight in viewing the tree that his Revered father planted, the Poet's daughter died leaving no children her husband the eminent physician died Dr. Hall bequeathing the house New place to a mere friend no blood relation and we trace the house and Blooming mulberry tree down to a Revd Mr gaskell who was a prebendary of Lichfield and a part at Stratford on Avon the tax Collector called for his taxes but the Revd gentleman refused owing to his residing at Lichfield but the Law was against him and pay down the tax he must this was to much for this Pious servant of god what could he do to spite the people of Stratford on Avon. he new well that he possessed a tree that the pilgrim looked upon with holy veneration yes the Bright green leaves was taken away as great treasures by the visitors to stratford on Avon but regardless of all this down comes the tree people visitors no more admitted to the garden where once stood the far-famed tree all was forbidden the people then offended by looking at the out side of the Building down comes the house and shortly after down goes this pugnacious parson into the grave but not before he so vilely insulted the feelings of the people of stratford to pull down the poets house and cut down the tree. One Mr. Peirce an Ivory turner and jeweller bought the mulberry tree and he made 2 sets of a tea service one was purchast by the Clopton family which was sold at the time of the death of the Squire and purchased by Mr. William Low a fishmonger and a china merchant whos widow presented them to me and who now most willingly presents them to Dr Dowsley of Clonmel for no one in Ireland will more appriciate them and no one in my oppinoin can be more desrving of a humble strangers kind thanks your skillful attention to my dear boy will for ever be remembered with the kindest veneration by me and Mrs. Warner let me conclude with may the Al.mighty god Bless you and your dear family your obdint servant Will Warner Sculptor

Stratford on Avon."

Warner's lack of punctuation is amusing and it will not escape notice that whilst he often gives "poet" a capital "P," he never gives "God" a capital "G."

Whilst no doubt exists about the planting of the mulberry tree by Shakespeare or its ruthless felling by the irascible clergyman in 1756, it is only fair to add that the latter was not responsible for demolishing Shakespeare's house, which had been destroyed before his time.

Although the Rev. Francis objected to sightseers, he seems to have been quite happy to commercialise the wood of the tree, which he sold to various persons. A Mr. Hunt of Stratford-on-Avon secured a portion, out of which a circular table was made by order of his son in 1825. The table, which stands in the Museum at New Place, has the top most beautifully veneered with the mulberry wood arranged in end grain "oystershell" sections. Another portion of the wood was bought by a wood carver named Thomas Sharp,



Wooden teapot and cup and saucer reliably reputed made from mulberry tree planted by William Shakespeare at New Place, Stratford-on-Avon

whose manuscript, preserved in the Museum with some of the relics which he made, declares he never substituted any other wood for that of the famous mulberry tree.

It is not surprising to learn that the tea set is the work of an ivory turner, for it is of the finest workmanship and in form closely resembles porcelain and pottery of about 1750-60.

The wood is a beautiful, warm colour and the handleless cup and the saucer, both turned to paper thickness at the edges, have become oval with age, although neither they nor the teapot have warped or split. The teapot is an exceptionally skilful piece of work, being much more carving than turnery, owing to the fact that the spout and the handle are both carved from the solid and not fitted to the body of the pot. On the side of the teapot is a very worn label, referring to its history, and inside it was found a copy of a newspaper cutting of a song sung at the Shakespeare Jubilee of 1769.

What is described as a scion of the old tree still flourishes in the garden of New Place.

EDWARD H. PINTO.

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### "MR. W.H. AND PARTHENIA"

DEAR SIR,

I was much struck by Miss Constance Jenkins's article in the APOLLO ANNUAL on "Mr. W.H. and Parthenia." The thesis is a most attractive one, and very clearly argued; surely it should be possible to go much further by means of research on William Hole? The problem is one demanding the genealogist's rather than the historian's approach, and possibly a somewhat arduous search through the voluminous local records of London in the early years of the XVIIth century.

Accepting the identification of William Hole with the William Holle who was appointed "Head Sculptor" of the Mint on 29th May, 1618, we find that on 15th September, 1624, the office of "Chief Graver of the Mint, and Graver of the King's seals, ensigns and arms" was granted in survivorship to John Gilbert and Edward Greene, "in place of William Holle deceased." (*Calendar of State Papers, Domestic*, 1623-25, p. 340). Almost certainly some further particulars of value could be extracted from the Declared Accounts of the Wardens of the Mint, in the Public Record Office, for the years 1618 to 1625 (references E. 351/2043-2049); and the accounts for earlier dates should also be searched for evidence of Hole's possible crown service before the grant of 1618.

From the extensive indexes to marriages compiled by Mr. Percival Boyd, and in the Library of the Society of Genealogists, the only London marriage of a William Hole seems to be too early:—1551 at St. Antholin, to Elizabeth Warren—but this might well be a clue to "Mr. W.H.'s" descent; while at Stoke Poges, Bucks., there was a marriage between William Hole and Avis Jollye on 8th June, 1607. Further investigation of London parish registers, of the taxation lists at the Public Record Office, and of such other records as the Hustling Rolls (complete MS. Calendar and Indexes at the City of London Record Office, 55-61 Moorgate, E.C.2, together with other indexes such as those to the Bridge House Estates records), might yield a valuable harvest.

Yours faithfully,

JOHN H. HARVEY.

The Editor. Nov., 1948.

# SALE ROOM PRICES

**O**CTOBER 7. The celebrated collection of Hispano Moresque, Italian Majolica Bronzes and Works of Art, **SOTHEBY'S**: A Stuart memento containing four small miniatures of Mary Queen of Scots, James I, Charles II and James II, £75; miniature of a lady by John Smart, signed and dated 1778, £105; another one of a lady dated 1791, £150; a verre eglomise pendant, Florentine XVIth century, £70; another one, XVIth century, £60; early pear-shaped watch, David du Chemin, à Rouen, 1600, £70; circular striking watch, Jacques Bulck, London, circa early XVIIth century, £185; Italian pendant, XVI-XVIIth century, £80; Sicilian gold necklet, XVIIth century, £195; another one, and enamel, £145; pendant reliquary in gold, Sicilian, XVII-XVIIIth century, £70; Calabrian gold and emerald parure, XVII-XVIIIth century, £85; collection of XVII-XVIIIth century coral jewellery, £75; bronze figure of a satyr, XVIIth century, Italian, £90; bronze lamp in the form of a satyr's head, XVIth century, £155; bronze inkstand, Venetian, 1570, £195; bronze satyr, School Riccio, £105; bronze horse, Florentine School, Gian Bologna, £135; bronze inkstand, Venetian, mid-XVIth century, £150; bronze figure of Apollo, full-length Antico, North Italian XVIth century, £1,250; Mars and Bellona, Alessandro Vittoria, XVIth century, £175; bronze group of a faun and goat, Andrea Briosco Paduan, XVIth century, £1,000; pair bronze tritons, Venetian, XVIth century, £195; bronze figure Hercules, Paduan, late XVth century, £360; Deruta lustre dish with half figure of a lady, circa 1520, £2,000; Cecil Rhodes Netherlands majolica plate, 1625, £136; a Gubbio lustred Tondino, Maestro Giorgio, 1528, £280; small Hispano Moresque bowl, paterna, XIVth century, £95; nineteen unusual and most rare Hispano Moresque pieces: jar, XVIth century, £100; deep dish, early XVIth century, £110; flat dish, first half XVth century, £180; large dish, first half XVIth century, £270; armorial dish, first half XVth century, £500; albarelo, first half XVth century, £250; a gold lustre one, circa XV-XVIth century, £155; armorial deep bowl, end XVth century, £300; another one, first half XVIth century, £320; dish of shallow shape, second half XVth century, £680; armorial dish, early XVIth century, £640; low jar, first half XVth century, £260; jar with four spouts, second half XVth century, £250; dish of mock Arabic inscription type, early XVth century, £820; albarelo of early type, £250; dish of almost shallow bowl type, first half XVth century, £640; bird dish, first half XVth century, £660; armorial one of attractive design, early XVIth century, £460; and a large one, second half XVth century, £420.

October 13, 14, 20, 27, 28, November 3 and 4. Furniture, Porcelain, Silver, etc., **ROBINSON & FOSTER LTD.**: Old English circular library table, £58; mahogany breakfront bookcase, glazed trellis doors, £101; rosewood and ormolu mounted octagonal table, £48; Old English mahogany wardrobe, £52; Regency carved and mahogany secretaire, £66; Georgian carved rosewood and satinwood banded secretaire, £126; Oriental lacquer bureau, £56; mahogany giltwood shaped mirror, £84; Sheraton and satinwood banded mahogany chest, £142; and a kneehole dressing-table of the same, £44; and a writing-table of the same, £71; Georgian bureau bookcase, £48; Dutch walnut display cabinet, £63; mahogany breakfront sideboard, £67; French rosewood and marquetry inlaid commode chest of drawers, £48; mahogany three division settee, £48; eight Continental carved oak dining chairs, £44; view of a town with conflagration, E. Van der Poel, £52; two landscapes, G. Morland, £44; portrait of John Cholmeley, three-quarter length, M. Dahl, £63; portrait of Lady Buxton, G. H. Harlow, £50; portrait of Henry Cholmeley, Sir A. More, £126; Pair of Venetian Scenes, J. Mariaschi, £42; a gentleman, P. Van Somer, £52; Sir Joseph Herne, N. Maes, £44.

October 22 and 29. Pictures and Drawings, **CHRISTIE'S**: Croyland Abbey, J. S. Cotman, £336; A Canal Scene, J. Janson, £105; Earl and Countess of Gower with their family, A. Kauffman, £115; View of Loch Venarbar and Ben Venue, Copley Fielding, £105; Children Feeding Poultry, Birket Foster, £441; Woody Landscape, P. Nasmyth, £178; A Sportsman, J. Zoffany, £367; Farm Buildings, A. Van De Velde, £483; A Lady, J. B. S. Chardin, £609; Connoisseurs, V. Chavet, £78; Keen Critics, H. Woods, £131; Fox Hunting, G. Wright, £178; The Gamblers, Caravaggio, £241.

October 8, 14, 15, 19, 21 and 22. Antiques and Pictures, **KNIGHT, FRANK & RUTLEY**: An eleven branch chandelier, £72; Georgian chest of drawers, £38; set six Queen Anne wall brackets, £50; William Kent carved console table, £60; curl walnut serpentine commode, £90; Queen Anne walnut card table, £90; walnut sofa table, £44; Adam walnut commode, £40; oyster

walnut cabinet with engraved brass hinges, £145; pedestal sideboard with pair of wine urns, £185; carving table, carved turned legs, £95; pair pedestal cupboards, £40; another pair with rams' heads, £24; cross banded walnut side table, £36; walnut pedestal kneehole desk, £67; banded serpentine sideboard, £68; Queen Anne walnut tallboy, £52; Renaissance oak sideboard, £65; mahogany secretaire bookcase, £65; old breakfront bookcase, £80; partners' mahogany pedestal writing-table, £40; pair of fine English Empire candelabra, £35; mahogany two pedestal D end dining table, £67; another partners' pedestal desk, £40; pair French gilt metal candelabra, £29; Dresden twelve light electrolier, £28; fine burr writing-desk, £75; similar cocktail cabinet, £98; Italian carved cupboard, £50; set four ikons in silvered shrines in Florentine gilt frame, £16; basket of flowers, J. Baptists, £15; Georgian winged armchair, £32; Georgian mahogany secretaire bookcase, £65; old pine angle cupboard, £40; inlaid mahogany bow front side table, £40; Queen Anne walnut chest, £60; Regency inlaid rosewood sofa table, £58; set of four late Georgian silver gilt salt cellars, £56; four Georgian oblong-shaped fluted entrée dishes and cover, Philip Rindell, £190; and an oval-shaped plain tea tray by the same, 1819, £90; William IV two tier candelabrum, Paul Storr, £125; George I plain half-pint tankard, Banford, 1714, £29; George III plain oval teapot, Henry Cowper, 1788, £15; William IV silver gilt tableware dessert service, fifty-four pieces, £100; four George III oval pierced salt cellars, Robert Hennell, and similar pair, 1814, £15; pair George II candlesticks, Wm. Grundy, £48; taper stick, Robert Hennell, 1782, £10; Georgian cruet stand, 1776, £10; circular shaped waiter, shell bored, 1767, John Carter, £10; George II plain salver, Richard Beale, 1742, £22; pair George III salvers, John Crouch and T. Hannam, 1774, £32; similar salver, 1778, £15; George III circular plain salver, Robert Makepiece and Richard Carter, 1777, £56; George III teapot stand, 1798, £5; engraved salver, George III, London, 1771, £25; George III plain tankard, £27; pair old Sheffield two handled wine coolers of campana shape, £23; pair two branch old Sheffield candelabra, £19; massive gilt circular tray, having an engraved centre, £28; old Sheffield oblong plateau in three parts, £36; set six Aynsley coffee cups and saucers and six silver cup holders in case, £15; Crown Derby patterned tea service of ten pieces, £13; Royal Worcester bone china service, 69 pieces, £70; nine branch plated frame chandelier hung with glass drops, £50; Louis XIV green malachite inkstand, mounted in ormolu, £23; set six blue du roi and gilt Coalport coffee cups and saucers, £16; Old Irish cut glass chandelier having twelve candle branches, fitted with festoon chains and hung with pear-shaped drops, £390; Regency mahogany two pillar dining-table on quadruple supports with brass caps, £70; Georgian mahogany bureau with fall flap, £40; pair Dutch kingwood and tulipwood commodes, £105; Louis Quinze tulipwood writing-table, £200; Sheraton mahogany two flap table inlaid with satinwood liner, £62.

November 3. Silver, **CHRISTIE'S**: Two-handled tray, William Elliott, 1819, £140; Louis XV pear-shaped chocolate pot on circular gadrooned foot by Claude Alexis Moulineau, Paris, 1731, Fermier-General Hubert Louvet, £110; Old English pattern table service, £130; eight cushioned shaped entrée dishes, Paul Storr, 1808, £265; four more cushioned shaped entrée dishes, Dublin, 1788, £125.

November 4. Porcelain, Tapestries and Furniture, **CHRISTIE'S**: Pair figures of Kylin, 14 inches, £110; pair of Koro and covers, £92; panel of Soho tapestry, colours in the style of John Vanerbank, early XVIIIth century, £462; Louis XV bracket clock, movement Gudin à Paris, £194; four Hepplewhite mahogany chairs and settee in the French style, and pair of bergères nearly similar, £441; Sheraton mahogany commode, £100; Hepplewhite mahogany sideboard, £136; Chinese six-leaf screen, lacquer, early-XVIIIth century, £157; panel of Brussels tapestry, woven in colours, bearing the Brussels mark and signature of the weaver, I. V. Borghst A Castro, £367.

November 9. English and Continental Ceramics, **SOTHEBY'S**: Ralph Wood figure of Apollo, £90; large Paris dinner service, £210; Tournai dessert service, mark crossed swords and crosses in gold, £350; Meissen figure of Pulcinella, £85; another of Harlequin, £60; the four following are outstanding figures of the Chelsea factory: Harlequin wearing a mask, £170; Crinoline figure, the left hand across the body at one time held a mask, red anchor mark, £190; dancing figure of a youth in black conical hat, red anchor mark, £310; pair of standing figures of Chinamen, one in black jester's hat with gold border, the companion figure without hat and beard but with long moustaches, 7 and 7½ inches, the first with a red anchor mark, mentioned in the 1755 catalogue, and the pair is hitherto unrecorded, £1,300.

